Digitized by the Internet Archive
in 2008 with funding from
Microsoft Corporation

http://www.archive.org/details/templeofbgeh00blacuoft

LES

TEMPLES IMMERGÉS DE LA NUBIE

SERVICE DES ANTIQUITÉS DE L'ÉGYPTE

LES

TEMPLES IMMERGÉS DE LA NUBIE

THE TEMPLE OF BÎGEH

PAR AYLWARD M. BLACKMAN

LE CAIRE
IMPRIMERIE DE L'INSTITUT FRANÇAIS
D'ARCHÉOLOGIE ORIENTALE

1915

DT
73
B5B5

LIBRARY
JUL 31 1974
UNIVERSITY OF TORONTO

THE TEMPLE OF BÎGEH

BY

AYLWARD M. BLACKMAN M. A.

Laycock Student of Egyptology at Worcester College, Oxford,
Late Oxford University Nubian Research Scholar,
Formerly Scholar of Queen's College.

PREFACE.

The following record of the *Temple of Bîgeh* was made in April and early May, 1910. Owing to the intense heat of the pile of granite boulders that forms the Island of Bîgeh, the development of negatives proved very difficult, and although I managed to obtain ice from the Sudan Government's steamers at Shellal the results were not altogether satisfactory. I have been helped out of this difficulty however by my friend Dr. Junker of Vienna through whose friendly offices I obtained permission to publish in this volume the magnificent photographs of Bîgeh Temple belonging to the *Königlichen Akademie der Wissenschaften* at Berlin. I trust that in spite of the war both Dr. Junker and the *Akademie* will accept my warmest thanks for their generosity. But I have to thank Dr. Junker for other favours. He not only gave me much help while I was preparing my manuscript, but also read through the proofs, making several important suggestions and corrections. My best thanks are also due to Mr. Griffith for editing the Demotic *graffiti* (see p. 47), to Professor Hunt for editing the little Greek inscription on p. 49, and to Miss Porter for again furnishing me with full bibliographical particulars.

Aylward M. Blackman.

Worcester College, Oxford, November 1914.

THE TEMPLE OF BÎGEH.

PART I.

INTRODUCTION AND TEXT.

The island of Bîgeh which lies between Philæ and El-Heseh (Pl. II, 1), is, with the exception of the last named, the southernmost of the islands in the First Cataract. Like El-Heseh Bîgeh consists of a number of small rugged granite hills[1] intersected by winding valleys. At the water's edge, wherever there is a sufficient deposit of Nile-mud, the thrifty inhabitants raise their scanty crop of vegetables and dura[2], while they build their houses (Pl. II, 2 and 4) upon any available ledge on the hill-sides. In one of the valleys, in the centre of the island, is the modern cemetery[3] with the tomb of the local sheykh in its midst (Pl. II, 3).

The temple is situated on the east shore opposite Philæ, and, till the raising of the water-level by the Aswan dam, stood some way back from the river. There was a stone quay or landing-stage in front of the pylon, but some little distance away from it. This has now disappeared beneath the water which comes quite close up to the pylon itself[4]. Immediately behind the temple rise the granite hills, upon the boulders composing which numbers of *graffiti* are to be found. In former years the temple was surrounded with houses[5] (Pl. III, 1). These have recently been demolished and the precincts cleared of all encumbrances.

Like the temples of Kalabsheh, Dendûr, Ajûala and Halfa, that of Bîgeh also appears to have been erected on a terrace or platform, composed no doubt of the underlying ruins of earlier edifices. The original substructure, however, has

(1) Weigall, *Report on the Antiquities of Lower Nubia*, Pl. XII, 1 and 4; Reisner, *Archaeological Survey of Nubia*, Vol. I, Pls. 19, *a*, *b*, and 21, *b*; cf. *Id.*, Pls. 10 and 16, *a* (views of El-Heseh).

(2) Even these poor attempts at husbandry have now had to be abandoned owing to the increased height of the water-level.

(3) For an account of the ancient cemeteries see Reisner, *op. cit.*, p. 102-111.

(4) Weigall, *op. cit.*, Pl. XII, 4. My description was written in 1910. The temple is now (1913) almost completely submerged when the reservoir is full.

(5) Weigall, *op. cit.*, Pl. XII, 2, 4.

been so enveloped in modern cement that it is now impossible to determine its exact nature (Pl. III, 2). Most of the temple has been destroyed, all that now remains being the gate-way of the pylon[1] and the greater part of the façade of the outer hall. This façade consists of four columns[2], adorned with the elaborate floral capitals usual in the Ptolemaic and early Roman periods, combined with a screen or curtain-wall of about half the height of the columns[3].

What remains of the outer hall is the work of Ptolemy XIII, but the reliefs on the pylon gate-way were executed in the reign of Augustus, whose cartouches appear above the head of the officiating king in all the scenes, and also in the dedicatory inscriptions (*e. g.* p. 4; *f*) in this part of temple.

The scenes and inscriptions on the exterior walls of the pylon gate-way are executed in sunk relief (*en creux*), as are also those on the east (exterior) face of the screen, on the columns, and on the east jambs and interior walls of the door-way, of the outer hall.

The scenes and inscriptions on the interior walls of the pylon gate-way, on the west face of the screen, and on the west jambs of the door, of the outer hall, are in low relief.

Bibliography of the published plans and general views of the temple of Bîgeh.

Plan of the Façade.

Champollion, *Notices descriptives*, I, 159.

General view of the Temple (looking North).

Frith, *Egypt and Palestine Photographed and Described*, vol. I, Pl. 32; Frith, *Upper Egypt and Ethiopia*, Pl. 15.

The Island and Temple of Bîgeh from Philæ.

Weigall, *Report on the Antiquities of Lower Nubia*, Pl. XII, 4.

The Façade (looking north-west).

Bonomi and Sharpe, *Egypt, Nubia, and Ethiopia*, Pl. LXI (photograph, dated 1859-1860); Mariette, *Voyage dans la Haute-Égypte*, Pl. 80.

(1) The towers have disappeared except for inconsiderable fragments (see pp. 21 and 22).

(2) Only three now remain and the capital of one of them is missing.

(3) Cf. Blackman, *Dendûr*, p. 20, and Pl. XXXII. The roof-cornice and the jambs of the façade are destroyed.

The Pylon Gate-Way (west face).

Bonomi and Sharpe, *Egypt, Nubia, and Ethiopia,* Pl. LXII.
Frith, *Upper Egypt and Ethiopia,* Pl. 14.

THE PYLON.

The East Face of the Gate-Way.

(Pls. III, 2-VI, 1.)

The South Jamb[1].

SCENES I and II (Pl. III, 2). These scenes are completely destroyed.

SCENE III (Pl. IV).

The king → offers to Horus and a goddess, both of whom are standing ←.

Text. *a.* In front of the king : → . . . . . «Offering the symbol of a million years to his father. . . . . »

b. In front of Horus : ← «I give thee all lands in peace.»

c. In front of the goddess : ← «I put the love of thee among men; those who are upon earth are in praise of thee.»

d. In a vertical line behind the goddess : ← . . . . . (?) «. . . . . hundreds of thousands of years which are with it, my heart rejoices exceedingly when I see it. I exalt thy kingdom upon earth like that of the son of Isis.»

Archaeological details :

The upper part of the scene containing the head-dresses and the names and attributes of the divinities, is destroyed. The figure of the king is entirely broken away except for part of his hand and the symbol .

Horus. Head-dress no. 5.

The goddess. Head-dress no. 17 or 18?

[1] The architrave and north jamb are destroyed.

SCENE IV (Pl. IV).

The king ⟶ makes offering to Osiris and Isis, both of whom are standing ⟵. The figure of the king is destroyed.

TEXT. *a*. Above Osiris in three lines : ⟵ 1 ..... 2 3 sic «Utterance by [Osiris]..... great god, lord of Abaton, August divine power, lord of Philae.»

b. The inscription in front of Osiris is broken away.

c. Above Isis in one vertical and two horizontal lines : ⟵ 1 2 sic 3 «Utterance by Isis, given life, mistress of Abaton, beautiful lady, mistress of Philae(?), mistress of southern countries.»

d. In front of Isis : ⟵ (?) (?) (1) «I extend(?) thy territory as far as the sun-shine.»

e. In a vertical line behind Isis : ⟵ (2) «King of Upper and Lower Egypt : Osiris-Onnophris true-of-voice, king of gods, the great Nile creating fruit-trees, the mighty flood inundating the tillage at its season, making the field fruitful in all its produce[3].»

f. In two horizontal lines separating scene IV from the dado : ⟶ 1 ... 2 ...
«The august door which the king of Upper and Lower Egypt Autokrator..... made for his father Osiris, great god lord of Abaton, and for his mother [Isis].....»

ARCHAEOLOGICAL DETAILS :

Osiris. Head-dress no. 7.
Isis. Head-dress no. 18.

(1) See BRUGSCH, *Wörterb.*, 1540.

(2) Cf. Hymn to Amon, Cairo, 9, 3 (E. A. W. BUDGE, *Reading Book*, p. 295, and see also p. 300).

(3) Lit. : «Fertilizing the field with all its fruits» (JUNKER).

THE DADO (Pl. IV).

The decoration consists of the usual lotus-flowers and buds growing out of an elongated ▬.

The Thickness of the South Jamb.

(Pls. V and VI, 1.)

SCENES I and II. Entirely destroyed.

SCENE III (Pl. V).

The king ⟶ offers 𓊹 to Hathor-Tefnut who is standing ⟵. The upper parts of the head-dresses, and the texts above the king and goddess, are broken away.

Text. *a.* Behind the king : ⟶ 𓋹𓏏𓅱𓄿𓂋𓇋𓂋𓂝𓋴 « All protection, life, and happiness behind him like Re for ever! »

b. In front of the king : ⟶ 𓊹𓅓𓏏𓂋𓂋𓂋

«King of Upper and Lower Egypt, lord of the Two Lands Autokrator, lord of diadems Kaisaros-living-for-ever Beloved-of-Isis.»

c. In front of the king : ⟶ . . . . . «Offering [incense](?). . . . . to his august father, that he may be [given life].»

d. Above Horus in three lines : ⟵ 1 . . . . . 2 . . . . . 3 . . . . . son of Osiris. . . . . 2 . . . . . 3 . . . . . [lord] of Abaton.»

e. In front of Horus : ⟵ «I give thee the duration of Re in heaven.»

f. In two horizontal lines separating the scene from the dado : ⟶ 1 (1) (?) . . . . . 2 . . . . . «Live the good god, running(?)[. .?. .]. . . his father Osiris-Onnophris true-of-voice, 2 great god, lord of Abaton. . . . . , king of Upper and Lower Egypt, lord of the Two Lands Autokrator, son of Re, lord of diadems Kaisaros-living-for-ever Beloved-of-Isis!»

Archaeological details :

The king. Head-dress no. 1.

He holds a -vase for libation in his right and a -censer in his left hand. In the latter the right -ball of incense is replaced by (see fig. 1).

Horus. Head-dress no. 5.

Fig. 1.

THE DADO (Pls. V and VI, 1).

Hapy and Sekhet ⟶ carrying the usual trays of offerings.

Text. *a.* Above and behind Hapy in three vertical lines : ⟶ 1 2 3 sic «The king of Upper and Lower Egypt Autokrator has come before thee, o Osiris, great god, lord of Abaton, that he may bring to thee the Nile of Upper Egypt from the two sources at his season; that he may pour forth the *ḥs*-vases for thy ka in. . . . . Bîgeh.»

(1) Clearly in both photographs (Pls. V and VI, 1); but perhaps *ḥpty* is intended, being a mistake of the engraver for ?

b. Above and behind Sekhet in three vertical lines : → 1 2 3 «The king of Upper and Lower Egypt Kaisaros has become before thee, o Isis given life, mistress of Abaton, that he may bring to thee the estate which is great and rich in all good things, that he may offer to thee all its produce.»

Archaeological details :

Hapy. Head-dress no. 14.

For the girdle see *Dendûr,* Pl. CXVIII, 2.

He carries the usual tray upon which is a -sceptre between two -vases and two bunches of lotus-flowers. From his hands hang water-plants.

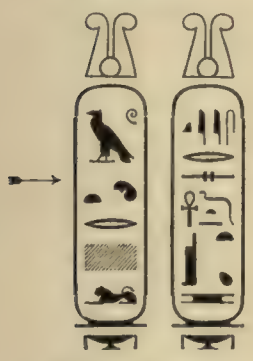
Sekhet. Head-dress no. 15 but with replacing the three -trees. Her tray is loaded with cakes of bread upon which three birds are placed. From her hands also dangle water-plants.

The Interior of the Gate-Way.

(Pls. VII-IX.)

The South Wall.

THE FRIEZE. The frieze consists of the two cartouches :



alternating with three -ornaments.

At the west end of the frieze is a winged serpent ← upon a -sign; it wears the -crown, and has crossing its wings (see Pl. VII).

There was doubtless another similar serpent at the east end of the frieze crowned with and facing →.

SCENE I (Pl. VII).

The king → offers incense and a libation to Osiris-Onnophris accompanied

by Isis and Harpokrates. Osiris-Onnophris and Isis are seated ←. Behind them stands Harpokrates with the first finger of his right hand laid upon his lips, and holding a -plover in his left hand.

Text. *a*. Above the king : → «The king of Upper and Lower Egypt, lord of the Two Lands Autokrator, son of Re, lord of diadems Kaisaros-living-for-ever Beloved-of-Ptah.»

b. In front of the king : → «Offering incense and a libation ⟨to⟩ his august father that he may be given life.»

c. Above Osiris-Onnophris in three lines : ← «Utterance by Osiris-Onnophris true-of-voice, great god, lord of Abaton, august divine power, lord of Philae.»

d. Above Isis in two lines : ← «Utterance by Isis given life, mistress of Abaton, beautiful lady, mistress of Philae.»

e. Above Harpokrates in one vertical and one horizontal line : ← «Utterance by Harpokrates, son of Isis, son of Osiris, lord of Abaton.»

Archaeological details :

The king. His head-dress is broken away as is also half his body. For the censer which he holds in his left hand, cf. *Dendûr*, Pl. CXV, 4.

In his right hand the king holds a -vase from the spout of which the libation flows in three streams on to a -shaped offering-stand. Upon the offering-stand is one -shaped and two -shaped cakes (cf. *Dendûr*, Pl. CXI, 3).

Osiris. Head-dress no. 6 without the disk above the horn.

For the dress cf. *Dendûr*, Pl. CXVIII, 6, Pl. XI, and see also the remarks on p. 6 of that work.

He holds the usual and .

Isis. Head-dress no. 18.

Harpokrates. Head-dress no. 3 with -lock of hair. The plaits of the lock are clearly indicated.

Round his neck hangs the milk-amulet (cf. *Dendûr*, Pls. LV and CXIV, 3).

For the cloak, cf. *Dendûr*, Pl. CXVIII, 7.

SCENE II (Pl. VIII).

The figures have been entirely cut away except for a portion of the king who is standing →.

TEXT. *a*. Behind the king : → «All protection, life, and happiness behind him like Re for ever!»

b. In a vertical line behind the king : → (1) sic ..... «I come forth from the cavern always at the time of evening, guarding the places of Bîgeh against the foes. I enter Abaton and rest until the earth lightens. I cause joy to be among all people.....»

THE DADO (Pl. IX).

The dado consisted of vertical lines of text that are too fragmentary to make any thing of.

THE WEST FACE OF THE GATE-WAY.

(Pls. X-XVIII.)

The Architrave.

SCENE I[2] (Pls. XI and XII).

The king → offers to a god who is seated ←. The figures are broken away above the waists.

TEXT. *a*. In front of the king : → [ ] «[Offering] Mat (*Mꜣʿ·t*) to his august father that he may be given life.»

SCENE II (Pls. XI and XII).

The king offers wine to a god and a goddess, both of whom are seated ←. The figures are broken away above the waist.

(1) Restore parallel to .

(2) Above the north jamb.

Text. *a*. Behind the king : → [illegible] « All [protection, life, and happiness] behind him like Re for ever! »

b. In front of the king : → [illegible] « [Offering] wine to his august father that he may be given life. »

c. Behind the two divinities in a vertical line : ← . . . . . [illegible] « . . . . . All foreign countries are united beneath the (*sic*) sandals like Re for ever. »

Archaeological details :

In front of the two deities is a [illegible]-shaped offering-stand upon which are a [illegible]-vase and a lotus-flower.

Scene III (Pls. XI and XV).

The king ← offers incense and a libation to Osiris and Isis, both of whom are seated →. The figures of the king and divinities are damaged as in the two previous scenes.

Text. *a*. In front of the king : ← [illegible] « Offering incense and a libation to his august father that he may be given life. »

b. In a vertical line behind the divinities : → . . . . . [illegible] « . . . . . all foreign lands are united beneath the (*sic*) sandals like Re for ever. »

Archaeological details :

In front of the two divinities there are the same offering-stand, vase, and lotus-flower, as in scene II.

Osiris. For the dress cf. that of Osiris in scene I, interior of pylon gate-way, south wall, p. 8.

Scene IV[1] (Pls. XI and XV).

The king ← (broken away) offers [illegible] to a god who is seated[2] →.

[1] Above the south jamb.

[2] As in the preceding scenes the figure of the god is broken away above the waist.

Text. *a.* In front of the king : ⟵ . . . . . «Offering Mat (*mꜣʿ·t*) to his [august] father . . . . . »

The Under Face of the Architrave.

The whole length of the stone is occupied by a great winged scarab, to the west of which — the direction in which the scarab is flying — is the following inscription in a single line[1] : ⟵ ⟶ «Lord of Edfu, lord of heaven, dappled of feathers, coming forth from the horizon, within the division of Lower Egypt.» «God of Edfu, great god, lord of heaven, dappled of feathers, coming forth from the horizon, within the division of Upper Egypt.»

North Jamb.

SCENE I (Pls. XI and XII).

Published : L., *D.*, Text, IV, 174 (title of Khnum-Re only).

The king ⟵ offers a -vase to Khnum-Re accompanied by Satis, both of whom are standing ⟶.

Text. *a.* In a vertical line behind the king : ⟵ . . . . . «Take to thyself[2] these thy libations that have issued from *Ḥḥ* (?), that have come from Bîgeh, thy great sacred place, that thou (?) mayest live . . . . . »

b. Behind the king : ⟵ . . . «All protection, life and happiness . . . »

c. Above the king : ⟵ «King of Upper and Lower Egypt, lord of the Two Lands Autokrator, son of Re, lord of diadems Kaisaros Beloved-of-Ptah-and-Isis.»

d. In front of the king : ⟵ «Offering a -vase to his august father that he may be given life.»

e. Above Khnum-Re in three lines : ⟶ «Utterance by Khnum-Re, lord of the Cataract,

(1) Both the winged scarab and the inscription are carved in low relief.

(2) Erman, *Gramm.*³, § 384, *Anm.*

great god, within Bîgeh, divine power within the Foremost of the Nomes (*Ḥ:t Spw-t* [Elephantine]).»

f. In front of Khnum-Re : «I give thee a great Nile at his season.»

g. Above Satis in three lines :

«Utterance by Satis the great, mistress of *Ḫḥ* (?), eye of Re, lady of heaven, mistress of all gods, *R'y-t*, the mighty one in Bîgeh, making the Nile issue from his cavern in order to revive the Two Lands.»

Archaeological details :

The king. Head-dress no. 3.

Khnum-Re. Head-dress no. 24.

Satis. Head-dress no. 4. In the middle of the -crown is a scorpion with ⊗ opposite its two front claws, so : -. The body of the goddess is broken away.

SCENE II (Pls. XI and XIII).

The king ← (destroyed) offers to Harendotes and Nephthys, both of whom are standing →.

Text. *a*. Above Harendotes in three lines : «Utterance by Har[endotes] son of Isis, son of Osiris, great god, lord of Abaton, divine power (*sḫm*), lord of Philae (?).»

b. The inscription in front of Harendotes has been nearly all broken away and what remains is obscured with modern cement.

c. Above Nephthys in one vertical and one horizontal line : «Utterance by Nephthys the beneficent, the god's sister, in the midst of Abaton.»

d. Behind the legs of Nephthys : «Mistress of Upper Egypt, ruler of Lower Egypt.»

e. In front of Nephthys : → «I give thee the South and North in allegiance unto thee.»

f. In a vertical line behind Nephthys : → «King of Upper and Lower Egypt : lector of She-who-is-in-her-time (*Ìmy-t-tr-s*), king of kings, chief of gods, a hawk great of strength, within Abaton, avenging his father Osiris, rending his enemies with his claws, Harendotes, great god, lord of Abaton.»

Archaeological details :

Harendotes. Head-dress no. 5.
Nephthys. Head-dress no. 16.

Scene III (Pls. XIII and XIV).

The king ← (broken away) makes offering to a god (Geb?) and Nut, both of whom are standing →.

Text. *a*. Above the god : → . . . . . .

b. Above Nut in one vertical and one horizontal line : → . . . . . «Utterance by Nut. . . . . the beautiful mistress, within Bîgeh (*Snm*).»

c. In front of Nut : → . . . . . «. . . . . as far as the sun-shine.»

d. In a single vertical line behind Nut : → «King of Upper and Lower Egypt : lord of strength, mighty of arm, father of the gods, who created. . . . . all. . . . . all plants, vivifying all things. . . . . prince (*rpʿty*) of the gods.»

Archaeological details :

The god. His head-dress is destroyed except for the top which resembles that part of 7.

Nut. Only the left horn of the that formed part of her head-dress remains.

SCENE IV (Pl. XIV).

The king ⟵ (destroyed) offers to Isis and Harpokrates, both of whom are standing ⟶.

TEXT. *a*. Above Isis[1] : ⟵ 1 . . . . . 2 . . . . . « . . . . . Philae (*Ỉrḳ*), mistress of Upper Nubia (*Ḥn-t-ḥm-nfr*), *Rʿy-t* 2 . . . . . the four quarters of heaven (*nn-t*). »

b. The inscription in front of Isis is illegible.

c. Above Harpokrates in two vertical and one horizontal line : ⟶ 1 2 3 « Utterance by Harpokrates, the great and mighty, eldest of Osiris, the august child who came forth from Isis. »

d. In front of Harpokrates : ⟶ sic « I give thee food and bread without count. »

e. In a vertical line behind Harpokrates : ⟶ sic [2] « Queen of Upper and Lower Egypt : Isis given life, mistress of Abaton, lady, mistress of Philae, the august, the Heroine, lady in Upper Nubia (*Ḥn-t-ḥn-nfr*), lady, princess in the four quarters (of the world), possessor of life, lady of the land, according to whose command is the destiny of *Rr-t, Rnn-t* mistress of food, Isis given life, mistress of Philae. »

f. In two horizontal lines separating the scene from the dado : ⟶ 1 . . . . . 2 . . . . . « . . . . . [Autok]rat[or], son of Re, lord of diadems Kaisaros-living-for-ever Beloved-of-Isis . . . . . Abaton, august divine power within Nubia (*Tꜣ-sti*). »

[1] Only two horizontal lines of text remain, the preceding vertical lines being broken away.

[2] ⟶ = *šꜣw*. « Das *šꜣw* der *Rr-t* ist nach ihrem Befehl » (JUNKER).

ARCHAEOLOGICAL DETAILS :

Isis. Head-dress no. 18.
Harpokrates. Head-dress no. 3 with side lock.

THE DADO (Pl. XIV).

The decoration of the dado consists of the usual lotus-flowers and buds growing out of an elongated ▬.

The Thickness of the North Jamb.

SCENE I (Pl. XVIII, 1).

The king ←▬ stands before Re-Harakhte. The lower parts of the figures are cut away to make room for the arch which was inserted here when the temple was converted into a church (see p. 36, footnote 1).

TEXT. *a.* Behind the king : ☥ «Protection.»

b. Above the king : ←▬ [1] [2] sic «King of Upper and Lower Egypt, lord of the Two Lands Autokrator, son of Re, lord of diadems Kaisaros.»

c. Above Re-Harakhte in two lines : ▬→ [1] [2] «Utterance by Re-Harakhte, great god, in the midst of Abaton.»

ARCHAEOLOGICAL DETAILS :

The king. Head-dress no. 13.
Re-Harakhte. Head-dress no. 22.

SCENES II, III and IV.

Destroyed by the insertion of the arch.

THE DADO (Pl. X, 1).

A portion of the dado is preserved and contains parts of the usual figures of Hapy and Sekhet carrying their trays of offerings ←▬.

TEXT. *a.* Behind Hapy : ←▬ . . . . . (?) (?).

b. Behind Sekhet : ←▬ . . . . . .
« . . . . . he(?) . . . . . the two granaries of thy majesty with all fruits . . . . . »

South Jamb.

SCENE I (Pls. XI and XV).

The king → holding in his right hand stands before Horus of Edfu (*Ḥr Bḥdty*) accompanied by Hathor, both of whom are standing ←.

TEXT. *a*. In a vertical line behind the king : → (1)

(2) (3) . . .

«Live the good god! Receiving the harpoon, slaying the crocodiles and the beasts which are in the water; putting his knife in the foes of his father; piercing (?) . . . »

b. Behind the king : → «All protection, life, and happiness behind him like Re for ever!»

c. Above the king : → «King of Upper and Lower Egypt, lord of the Two Lands Autokrator, son of Re, lord of diadems Kaisaros-living-for-ever Beloved-of-Isis.»

d. In front of the king in three vertical lines : →

«This harpoon which I bring before thee is thy weapon which slays the captured (hippopotamus), it is thy blade which pierces the crocodile. Thou slayest him and thy father rejoices. Thou puttest his limbs upon the fire throughout the districts in the land. Thy mother Isis is in gladness of heart.»

e. Above Horus in two vertical and one horizontal lines : ←

«Utterance by Horus of Edfu (*Ḥr Bḥdty*), great god, lord of heaven,

(1) ; cf. , (BRUGSCH, *Wörterb.*, 177).
(2) = *ʿ(n)d*.
(3) For *wnp* see BRUGSCH, *Wörterb.*, 259.

lord of Edfu (*Msny·t*), Horus over the Ombite[1], son of Osiris, the excellent heir who issued from Isis, avenger of his father in Abaton.»

f. In front of Horus in a vertical line : ⟵ [2] «I give thee strength like mine own self, thy majesty being the great chief of thy people.»

g. Above Hathor in one vertical and two horizontal lines : ⟵ 1 . . . . . 3 . . . . . «Utterance by Hathor the great, lady of Dendereh, eye of Re, 2 within Bîgeh, ... 3 in Abaton . . . . . »

h. In front of Hathor in a vertical line : ⟵ «I cause thy condition to flourish by the work of the craftsman, I lead thy heart against the place of the foes.»

i. In a single vertical line behind Hathor : ⟵ . . . . . (?) [(?)] [3] [4] [5] « . . . . . [he who slays(?)] the foes(?) of Onnophris true-of-voice, the mighty, the valiant one, who drives back the foes of Bîgeh, Horus of Edfu (*Ḥr Bḥdty*).»

Archaeological details :

The king. Head-dress no. 8 but with two additional uraei hanging from each horn.

Horus. Head-dress no. 5.

Hathor. Head-dress no. 17.

SCENE II (Pls. XI and XVI).

Published : Junker, *Auszug der Hathor-Tefnut aus Nubien*, p. 48 (text *a* and part of *e*).

The king ⟶ (broken away) makes offering to Thoth accompanied by Sekhmet, both of whom are standing ⟵.

Text. *a*. Above Thoth in two vertical lines : ⟵ 1

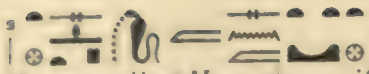
(1) See Sethe, *Sage vom Sonnenauge*, p. 5.

(2) = *twt-i* (?) «like myself?».

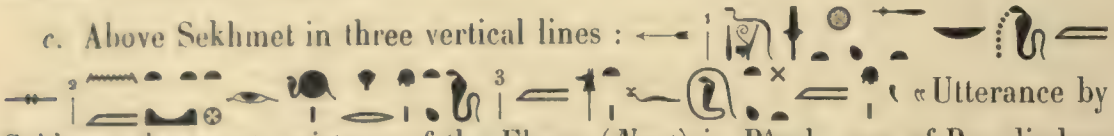
(3) *t(n)r* cf. Copt. ϫωρ, ϫρο.

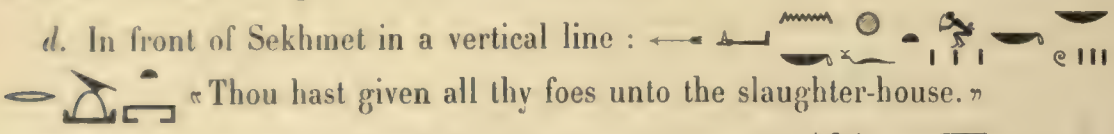
(4) = *sb*. For this meaning of *sby* see Erman, *Ä. Z.*, 48, p. 34, *D*.

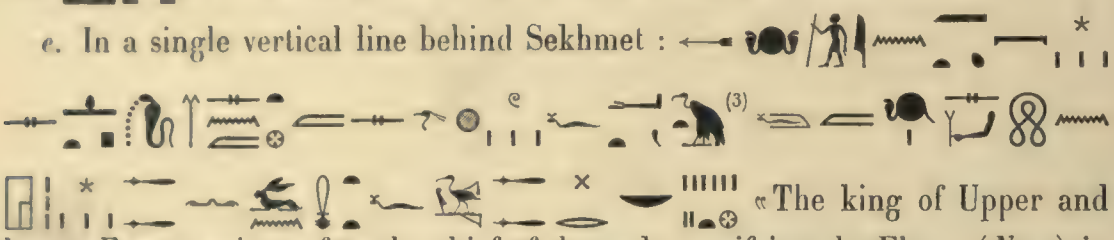
(5) = *r* = ϵ.

 «Utterance by Thoth twice great, the mighty, lord of Hermopolis (*Ḥmnw*), pacifying the Flame (*Nsr·t*)[1] in Bîgeh.»

b. The inscription in front of Thoth is much broken and is now covered with cement and quite illegible.

c. Above Sekhmet in three vertical lines :  «Utterance by Sekhmet the great, mistress of the Flame (*Nsr·t*) in Bîgeh, eye of Re, diadem on his forehead, the great uræus[2] on his head.»

d. In front of Sekhmet in a vertical line :  «Thou hast given all thy foes unto the slaughter-house.»

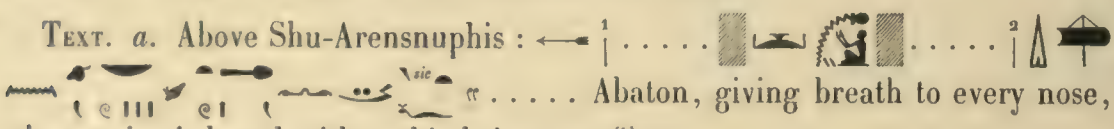
e. In a single vertical line behind Sekhmet :  «The king of Upper and Lower Egypt : prince of truth, chief of the gods, pacifying the Flame (*Nsr·t*) in Bîgeh by his excellent utterances, the mysterious limb that issued from Re, designing the foundations of temples, twice great, whose likeness exists not, Thoth twice great, the mighty, lord of Hermopolis (*Ḥmnw*).»

Archaeological details :

Thoth. Head-dress no. 27.
Sekhmet. Head-dress no. 23.

Scene III (Pl. XVI).

The king ⟶ (broken away) makes offering to Shu-Arensnuphis (*Kꜣ-wʿb-ḥʿw*) accompanied by Tefnut, both of whom are standing ←.

Text. *a*. Above Shu-Arensnuphis :  «. . . . . Abaton, giving breath to every nose, whose voice is heard without his being seen[4].»

(1) But see Sethe, *Sage vom Sonnenauge*, p. 12, for the origin of this name.

(2) See Sethe, *Sage vom Sonnenauge*, p 13, note 2.

(3) *ʿt šṯꜣ·t* (Junker).

(4) Or «before he is seen»; see Blackman, *Ä. Z.*, 49, 103. In Ptolemaic texts ⟶ and ⟶ are not differentiated (see Junker, *Gramm. Denderatexte*, § 283).

b. The inscription in front of Shu-Arensnuphis is too broken to read.

c. Above Tefnut in one vertical and three horizontal lines : ⟵ 1 . . . . . 2 sic (?) 3 sic 4 sic « Utterance by Tef[nut]. . . 2 [. ? .] great uræus on his (?) head, *Rʿy·t* who burns up his enemies with the fire of her mouth. »

d. In a single vertical line behind Sekhmet : ⟵ sic (1) . . . . . « The king of Upper and Lower Egypt : The Ka-Pure-of-Body (*Kꜣ-wʿb-ḥʿw*)[2], great god, in the midst of Abaton, great august god, who came into existence formerly, the wind of. . . . . »

Archaeological details :

Shu-Arensnuphis. His head-dress is destroyed.
Tefnut. Head-dress no. 23.

SCENE IV (Pl. XVII).

The king ⟶ (broken away) makes offering to Isis accompanied by Harendotes, both of whom are standing ⟵.

Text. *a.* Of the inscription above Isis only two lines, one vertical and one horizontal, are preserved : ⟵ 1 . . . . . (?) (?) 2 sic « . . . . . Isis [in the midst of] Abaton, . . . mistress of southern countries. »

b. In front of Isis : ⟵ [I] [⊙] [I] [☥] « I give thee all good things. . . . . »

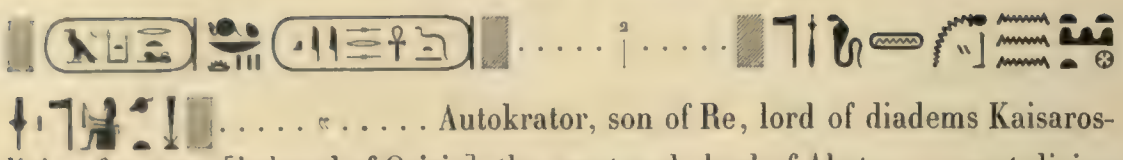
c. Above Harendotes in two vertical, and one horizontal, lines : ⟵ 1 2 3 (?) « Utterance by Harendotes, son of Isis, great god, lord of Abaton, excellent avenger of his father Osiris. »

d. In front of Harendotes : ⟵ « I give satiety to all people in thy time. »

e. In two horizontal lines separating scene IV from the dado : ⟵ 1 . . . .

(1) Cf. M., *D.*, III, 67, *a*.

(2) A name for Arensnuphis (see Junker, *Auszug der Hathor-Tefnut aus Nubien*, p. 39). is a variant of (Junker).



. . . . . Autokrator, son of Re, lord of diadems Kaisaros-living-for-ever, [beloved of Osiris], the great god, lord of Abaton, august divine power, within Bîgeh (*Snm*).»

Archaeological details :

Isis. Head-dress no. 18.

Harendotes. Head-dress no. 5.

THE DADO (Pl. XVII).

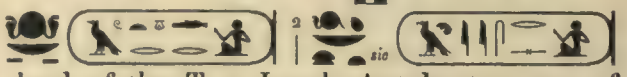
The decoration consists of the usual lotus-flowers and buds growing out of an elongated ▬.

The Thickness of the South Jamb.

(Pls. IX and XVIII, 2.)

SCENE I (Pl. XVIII, 2).

The king ⟶ worships Ptah who stands ⟵ inside a 𓉐-shaped shrine.

Text. *a*. Above the king : ⟶  «King of Upper and Lower Egypt, lord of the Two Lands Autokrator, son of Re, lord of diadems Kaisaros.»

b. Above Ptah in a horizontal line : ⟵ «Ptah, father of the gods.»

Archaeological details :

The king. Head-dress no. 13.

For the combination of kilt and broad belt see *Dendûr*, Pl. CXVIII, 11, and Petrie, *Decorative Art*, p. 52.

Ptah. Head-dress no. 19.

Ptah is 𓅱 as usual. His sceptre is the regular combination of 𓋴𓏏𓌀. The top of the shrine in front, above the cornice, is decorated with a uraeus.

SCENES II, III, and IV.

Destroyed by the insertion of the arch.

THE DADO (Pl. IX).

Remains of figures of Hapy and Sekhet ⟶ carrying their usual trays of offerings.

Text. *a*. In a vertical line behind Hapy : → . . . . . « . . . . . he [furnishes] thine offering-table with all food ».

b. In a vertical line behind Sekhet : → . . . . . .

THE NORTH PYLON-TOWER.

West Wall.

(Pl. XIV.)

All that now remains of the north pylon-tower is a fragment of the west wall adjoining the gate-way. On it is a small portion of a scene showing part of the figure of a goddess(?) who is standing ←.

Text. *a*. Behind the goddess in a vertical line : ← « King of Upper and Lower Egypt : the great gods, lords of heaven and earth, lords of the month, making the light to shine in the darkness, lords of the youths(?), who make women conceive, when their majesties shine in the heaven every day. »

b. Immediately below the above scene is a much destroyed horizontal line of inscription : → [1] . . . . . « The great pylon of the fore-court . . . . . »

c. Under *b* are the remains of a vertical line of text : ←

THE SOUTH PYLON-TOWER.

The West Wall.

(Pl. XVI.)

All that now remains of the south pylon-tower is a fragment of the west wall. This fragment, which adjoins scenes II and III of the south jamb of the gate-way, is covered with text arranged in vertical lines : *a* → . . . . .

[1] *Bḫn* i. e. *b*(?) + *ḫn*.

« . . . . . great [in] heaven, [mighty upon] earth, king (*ity*) of the underworld (*ỉgr*), ... cities, lands, foreign countries (?), nomes (?), ... [. . ?. .] . . . . . [. . ?. .] [2] . . . [. . ?. .], great bull, lord of vigour, possessor of the office, prince of gods, exalted of name, great one at the head of all gods, Osiris lord of the world (*nb tꜣ*), together with his son and his two sisters, Osiris-Onnophris true-of-voice, great god, lord of Abaton. »

b. Below *a* (adjacent to the lower half of scene III of the south jamb) in two vertical lines : [1] [?] . . . . . [2] . . . . .

THE OUTER HALL.

Published : See Champollion, *Notices descriptives*, I, 160, for a general and very brief description.

The East Face of the Screen and Columns.

(Pls. XIX, 1 and XX - XXIII).

SCENE 1 (Pl. XX).

The king ← offers two -mirrors to a goddess who is standing →. The heads of the king and goddess are broken away from the mouth upwards, and the descriptive texts above them are likewise destroyed.

Text. *a*. Behind the king : ← « All protection, life, and happiness behind him like Re for ever! »

b. Beneath the king's right hand : ← « Offering a mirror. Utterance. »

c. In front of the king : ← [1] [2] « Take for thyself the disk of silver

(1) See Erman, *Gramm.*[3], § 384, *Anm.*

(2) Mistake for . See Junker, *Grammatik der Denderatexte*, § 245.

(*ʿrḳwr*)... it is wrought for thy ka. See thy beautiful face, o lady,..... beholding thy beauty.»

d. In front of the goddess : [illegible] «I give unto thee what [the sun] sees [by day] and what the moon in heaven beholds.»

Only a small portion of the frame of this scene is left. What remains is exactly like the corresponding part of the frame enclosing scenes II and III (see p. 26).

COLUMN 1 (Pls. XXI, XXIV, and XXV).

Published : See Champollion, *Notices descriptives*, I, 160, for a general description and for the cartouches in *a*, and the text of *b*; see also L., *D.*, Text IV, 174, for name and titles of Hathor at end of *b*, and Denon, *Voyage*, 116, 2, for *a* (upper band).

The capital and top of the column were doubtless exactly like the corresponding parts in columns 2 and 3 (see pp. 26-27 for a full description). Immediately below the now destroyed five rings, which represent the cords that bind together the bundle of stalks forming the shaft, are two encircling bands of inscription.

a. The upper band consists of repetitions of the two cartouches of Ptolemy XIII, alternating with one another, and spaced with Hathor-heads. The cartouches and heads rest upon [illegible]-signs. On either side of each cartouch is a uraeus from which hangs the Ω-symbol.

The cartouches are : [illegible] «Ptolemaios-living-for-ever Beloved-of-Isis.»

[illegible][1] «Heir-of-the-god-who-saves Chosen-of-Ptah Doing-the-truth-of-Re ⟨Living-form-of-⟩ Amon.»

b. The lower band is as follows : [illegible] «Live the good god! Supporting heaven (*gb·t*), bearing up the firmament, for the

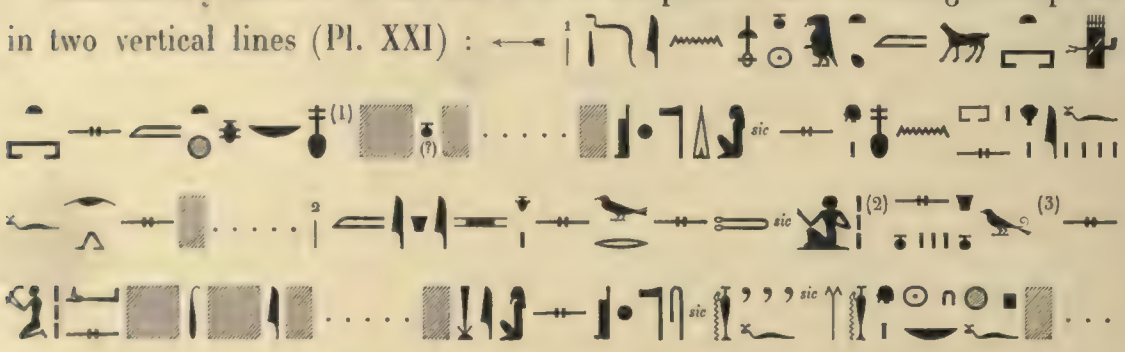
[1] See Budge, *Book of the Kings*, II, p. 148.

[2] Written [illegible].

king of Upper and Lower Egypt, the king of Upper and Lower Egypt, The-Heir-of-the-god-who-saves Chosen-of-Ptah Doing-the-truth-of-Re ⟨Living-Form-of-⟩ Amon Living-for-ever, who is beloved of Horus of Edfu, the great god, the lord of heaven.»

«[Live] the good god! Beautiful of hands with the sistrum, making music for his mother according to her desire, king of Upper and Lower Egypt, Ptolemaios-living-for-ever Beloved-of-Isis, beloved of Hathor the great, mistress of Bîgeh (*Snm*).»

Immediately below *b* on the east side of the pillar is the following inscription in two vertical lines (Pl. XXI) :

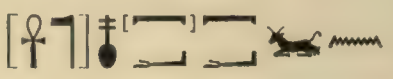


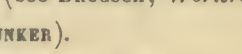
«Utterance : Ipet (*Îp·t*) appears in the forecourt of her palace in drunkenness, mistress of beauties (?). . . . . Osiris. She gives beauty to her house upon its four sides. She arrives. . . . . in joy (lit. : washing) of heart, she increases their people, she diminishes the foes, she gives. . . . . her brother Osiris, refreshing his limbs with cool water upon every tenth day that he may become (?). . . . . »

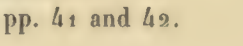
SCENE II (Pl. XXII).

Published : See Champollion, *Notices descriptives*, I, 160 (head of Khnum-Re only), and L., *D.*, Text IV, 174 (a title of Khnum-Re in text *e*).

The king ⟵ offers four ▮-shaped ring-stands representing *dšr·t*-vases[4] to Khnum-Re who is standing ⟶.

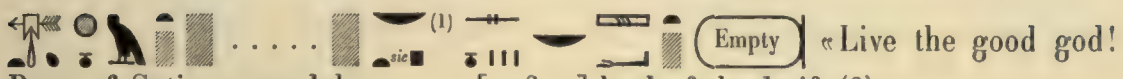
Text. *a*. In a vertical line behind the king : ⟵ 

(1) Perhaps we should read  (Junker).

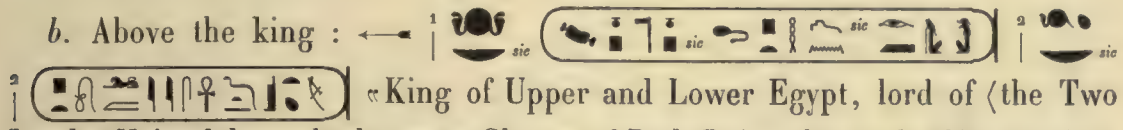
(2)  is for (see Brugsch, *Wörterb.*, *Suppl.*, 1346).

(3) = *ʿnḏ* «diminish» (Junker).

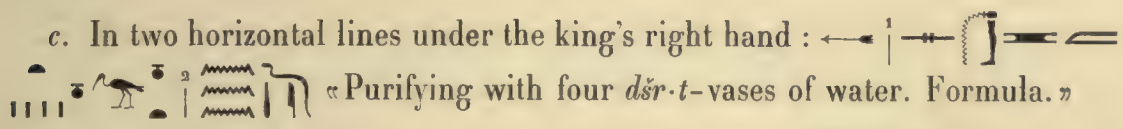
(4) See Griffith, *Hieroglyphs*, pp. 41 and 42.



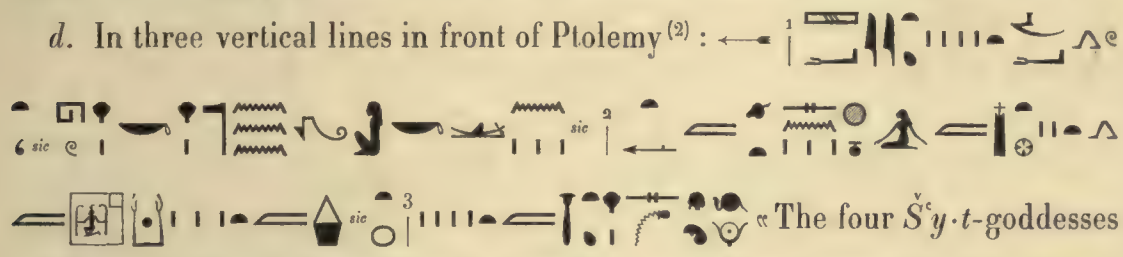
«Live the good god! Born of Satis, nursed by..... [..?..] lord of the knife(?).»

b. Above the king : 

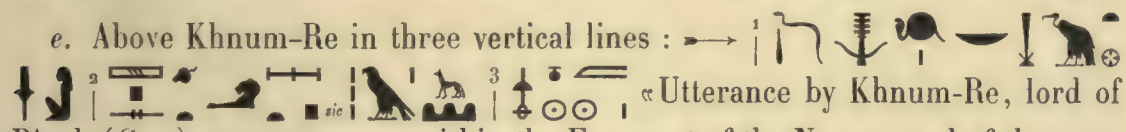
«King of Upper and Lower Egypt, lord of ⟨the Two Lands⟩ Heir-of-the-god-who-saves Chosen-of-Ptah Doing-the-truth-of-Re ⟨Living-Form-of-⟩ Amon, son of Re, lord of ⟨diadems⟩ Ptolemaios-living-for-ever Beloved-of-Isis.»

c. In two horizontal lines under the king's right hand : 

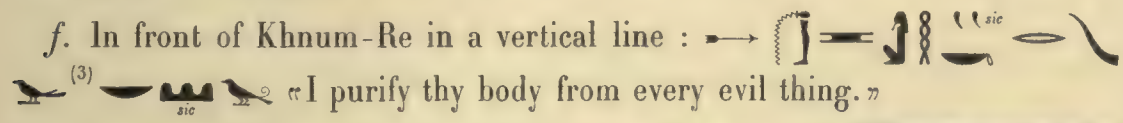
«Purifying with four *dšr·t*-vases of water. Formula.»

d. In three vertical lines in front of Ptolemy[2] : 

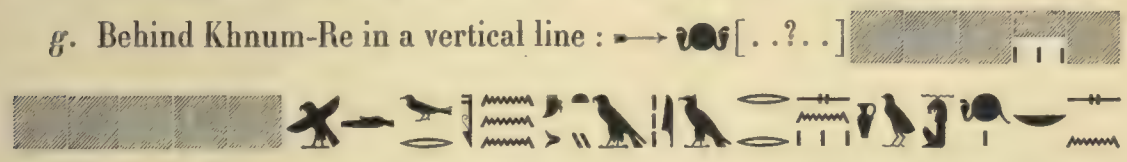
«The four *Šʿy·t*-goddesses are brought before thee while thou purifyest thy form therewith. The first of them rests in Dendereh, the second comes from the «Chamber of Magic» (*ḥt ḥkꜣw*), the third is Ubastet, the fourth is Uto. They purify thy head every day.»

e. Above Khnum-Re in three vertical lines : 

«Utterance by Khnum-Re, lord of Bîgeh (*Snm*), august power, within the Foremost of the Nomes, god of the east, shining in the day-time.»

f. In front of Khnum-Re in a vertical line : 

«I purify thy body from every evil thing.»

g. Behind Khnum-Re in a vertical line : 

«King of Upper and Lower Egypt : [?]..... who purifies the sacred hawks(?) (*ḏrtyw*) and their [.?.] (*ꜣrr*), Khnum-Re, lord of Bîgeh (*Snm*).»

(1) ▬ ■ is perhaps a mistake of the engraver for ● ■?

(2) Cf. scene III, *d* (p. 28).

(3) ▬ = *ʿb* «alles was widerwärtig ist» (Brugsch, *Wörterb.*, p. 169).

ARCHAEOLOGICAL DETAILS :

The king. Head-dress no. 2.

Khnum-Re. Head-dress no. 24.

The frame which encloses this scene and scene III consists of a roll, or torus, at top and sides. Above the torus at the top is a winged disk (see Pls. XIX, 1, XXII, XXIII and XXIX), and this is surmounted by a cornice adorned with uraei (see Pls. XIX, 1 and XXIX). Outside the torus on either side is a single papyrus-reed upon the head of which rests a cobra that has entwined the stalk in its long coils. Doubtless the serpent on the north side wore the -crown and the one on the south side the -crown (cf. pp. 37 and 40 and *Dendûr*, Pls. XXXII, XXXIV, and LXXXVIII).

COLUMN 2 (Pls. XIX, 1, XXIII, XXIX, and XXX).

Published : See L., *D.*, Text IV, 174 for the end of text *b*.

This column and column 3 have the usual elaborate floral capitals of the period. The stalks of the bundle of reeds which form the column, are actually carved on the part of the shaft immediately below the capital. They terminate in five rings which represent the cords with which the bundle is tied. Beneath these five rings there are two bands of inscription encircling the column.

a. The upper band consists of repetitions of the two cartouches of Ptolemy XIII placed side by side (resting each on the sign and surmounted by), alternating with the figure [1]. From the tip of each of the -sticks held by this figure hangs the -symbol, while the end of each stick terminates in (not).

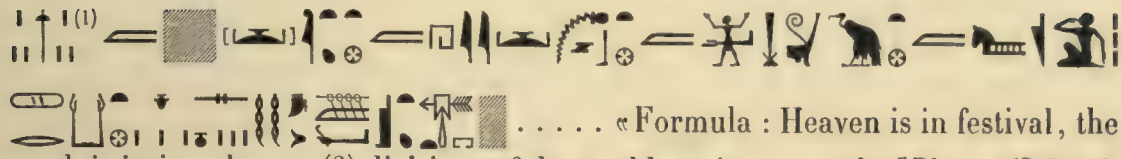
The cartouches are : .

b. The lower band of inscription, is as follows : [2] «Live the good god! Driving back the foe (*ḫrw*), supporting (?) (*ḫry?*) heaven, king of Upper and Lower Egypt, Ptolemaios-living-for-ever ⟨Beloved-⟩ of-Isis, beloved of Khnum-Re, lord of Bîgeh.»

Immediately below *b*, on the east side of the pillar, is the following inscription in a vertical line (Pl. XXX) :

[1] See Pls. XXV and XXX and cf. *Dendûr*, Pls. XXXIV, 2 and XXXV, 1 and 2.

[2] = «*ḫrw*-Feind» (JUNKER).



..... «Formula : Heaven is in festival, the earth is in joy, the two(?) divisions of the world are in..... the [Place of] Truth is in exultation, Abaton is in rejoicing, Bîgeh (*Snm*) is in wonder; as for the people of Philae, their hearts are glad when Isis occupies [her] shrine..... »

COLUMN 3 (Pls. XIX, 1 and XXXIV).

Published : See L., *D.*, Text IV, 174 for beginning of text in vertical line below *b*.

Column 3 has the same elaborate floral capital as column 2, while the treatment of the stalks, and the cords that tie them, is identical in both cases. Below the cords there are two bands of text *a* and *b*.

a. The upper band, is the same as on column 2, except that the -symbols face →.

b. The lower band, is as follows : → «Live the good god, who stretches out the firmament, king of Upper and Lower Egypt, Ptolemaios-living-for-ever Beloved-of-Isis, beloved of Osiris, great god, lord of Abaton.»

Immediately below *b* on the east side of the column is the following text in a vertical line (see Pl. XXXIV) : → «Abaton, Bîgeh, Edfu, Thebes, Dendereh, Memphis, for ever and ever! Triumphant is the sun in his disk, the prince (*sr*) of the gods, over his foes. Triumphant is Osiris, the moon-god Thoth, the prince of the gods, over [his] adversaries.»

SCENE III (Pl. XXIII).

The king → offers four -vases to Osiris-Onnophris who is standing ←.

TEXT. *a*. Behind the king in a vertical line : → ..... Empty «King of Upper and Lower Egypt : Child of Satis, whom the mistress of..... nursed....[.?.].»

(1) is for *ḥpty* (see JUNKER, *Grammatik der Denderatexte*, § 77, 4)? Cf. BRUGSCH, *Thes.*, 1376, and BRUGSCH, *Wörterb.*, *Suppl.*, 812, for variations.

b. Directly behind the king : ⟶ . . . . . «All protection, life, and happiness [behind him like Re for ever!].»

c. Above the king : ⟶ «King of Upper and Lower Egypt, lord ⟨of the Two Lands⟩ Heir-of-the-god-who-saves Chosen-of-Ptah Doing-the-truth-of-Re ⟨Living-form-of-⟩ Amon, son of Re, lord ⟨of diadems⟩ Ptolemaios-living-for-ever Beloved-of-Isis.»

d. In front of the king in three vertical lines[1] : ⟶

«Encircling with four *nms·t*-vases of water. Formula : The *nms·t*-vase comes before thy majesty, it purifies thy body. These august vessels enoble they members. The first is Isis, the second *Nb·t-Fʿg*, the third Sothis, the fourth Selkis.»

e. Above Osiris-Onnophris in two vertical and one horizontal lines : ⟵

«Utterance by Osiris-Onnophris, great god, lord of Abaton, the first purified and for whom was made the *twr*-purification[3], Osiris lord of the Underworld(?) (*dwꜣ·t?*).»

f. In front of Osiris-Onnophris in a vertical line : ⟵ «Horus, Thoth, Geb, Sepa (*Spꜣ*)[4]. I(?) give them for cleansing(?).»

g. Behind Osiris-Onnophris in a vertical line : ⟵

(1) Cf. scene II, *d*, p. 25.

(2) ⟶ = ⟶.

(3) Parallele geben *ḳmꜣ-nf twr* ö. ä. (Junker).

(4) This text seems to identify the four *nms·t*-vases with these four gods? In *d* they are called Isis, *Nb·t-Fʿg*, Sothis, and Selkis.

«King of Upper and Lower Egypt : Horus, lord of cleansing, purifying his body with *nms·t*-vases. The abomination of his majesty is filth. Osiris-Onnophris [king] (*sc. ny-swt?*) of gods.»

Archaeological details :

The king. Head-dress no. 1.

Osiris-Onnophris. Head-dress no. 7.

He wears the usual short kilt combined with a broad belt (cf. *Dendûr*, Pl. CXVIII, 11); the latter is held up with narrow straps passing over the shoulders. Below the scene is a row of -birds, each resting upon a -sign, and with ⁎ under the uplifted arms.

The West Face of the Screen and Columns.

(Pls. VI, 2, XIX, 2 and XXIV-XXVIII and XXXVI-XL.)

SCENE 1 (Pl. XXV).

The scene is destroyed except for the feet and parts of the legs of the figures, which show that the king stood → in front two gods. The scraps of text that remain are undecipherable.

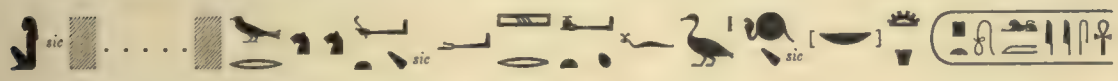
Beneath this scene there is a dado of conventionalised lotus-flowers and buds.

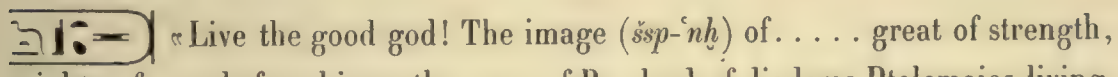
COLUMN 1 (Pls. VI, 2, XXIV, XXV, and XXVI).

For the bands of inscription and decoration that encircle the top of the column see p. 23.

The king ← stands before Hathor → who holds his right hand in her left, and with her right hand puts the ☥-symbol to his nose.

Text. *a*. Behind the king in a vertical line (Pl. XXIV) : ←





«Live the good god! The image (*šsp-ʿnḫ*) of . . . . great of strength, mighty of arm before his mother, son of Re, lord of diadems Ptolemaios-living-for-ever Beloved-of-Isis.»

b. Behind the king : ← «All life and happiness behind him like Re for ever!»

c. Above the king : ⟵ [illegible] sic [illegible] « Son of Re, Ptolemaios-living-for-ever Beloved-of-Isis. »

d. Above Hathor in two vertical lines : ⟶ [illegible] « Utterance by Hathor the great, mistress of Bîgeh (*Snm*). »

e. In front of Hathor in a vertical line : ⟶ [illegible] « I put for thee my life into thy nostrils, health and stability [into] thy body, o lord of the Two Lands. »

f. Behind Hathor in a vertical line (Pl. XXV) : ⟶ [illegible] sic « Queen of Upper and Lower Egypt : Wosret in Dendereh, beautiful of countenance, with the four faces, great in the south, mighty in the north, ruler in the east and west, Hathor the great, mistress of Bîgeh (⟨*S*⟩*nm*). »

Archaeological details :

The king. Head-dress no. 2.

He wears a broad belt as well as a kilt (cf. *Dendûr*, Pl. CXVIII, 11). In his left hand he holds [illegible] and [illegible].

Hathor. Head-dress no. 17.

Immediately below this scene are *a* a line of text in large hieroglyphs, and *b* a band of decoration consisting of empty cartouches between hawk-headed lions.

a (Pls. VI, 2 and XXV). In a horizontal line : ⟶ [illegible] . . . . . [illegible] « Live the good god! Uniting with Hathor, enlarging . . . . . [Ptolem]aios-living-for-ever Beloved-of-Isis. »

b (Pl. VI, 2). Above each cartouch, which rests upon a [illegible]-sign, is [illegible] : - The lions sit on [illegible]-signs placed each above [illegible]. The lion on the north side of the cartouch wears [illegible], the one on the south side [illegible]. In front of each lion is a sceptre composed of the combined signs [illegible].

Scene II (Pl. XXVI).

The king ⟵ comes out of the royal residence (symbolised by [illegible])[1] to go to

[1] See Griffith, *Hieroglyphs*, p. 36. One side of the [illegible] as well as the top is, in our example, decorated with [illegible]-ornaments.

the temple. In front of him are two standards preceded by a priest ←—, who is burning incense (cf. scene III, Pl. XXVIII, and L., *D.*, IV, 71, *a*).

Text. *a*. Above the standards in three horizontal lines : ← 1 ..... 2 [ ] ..... 3 sic « The son of Re..... comes forth from his house..... making music(?) in front of him, making a way for him, while the standards (*bḳnw*)[1] clear ⟨the road⟩[2]. »

b. Above the two standards in a horizontal line : ← (3) « Wepwawet of the north, power of heaven. Thoth, twice great, lord of Hermopolis. »

c. In front of and between the two standards in three vertical lines : ←

1 [(?)] [ ] (4) 2 [ ] 3 (5) (?) « Utterance by the 'Pillar-of-his-mother' who cleanses the Great House, and censes the Uraeus-goddess (*i'r·t*) » 2 « Utterance by the *Sḫmty* and *Nsr·t* » 3 « Thy way is clear unto earth in Bigeh; there are no impurities near [thee]..... [thy?] enemies(?). »

d. Above the scene in a horizontal line : ← (6) (?) « The king of Upper and Lower Egypt, shining in the red crown, beautiful of appearance in the double diadem (*sḫmty*), coming forth from the purification to the shrine of his mother, performing the ceremonies (*ir iḫt*) for his father. »

(1) Cf. ... (*bḳnw*) « The priests carrying standards clear her way unto her abode ». Brugsch, *Wörterb.*, 430.

(2) This sentence has been left incomplete by the sculptor for lack of space; there is no lacuna after .

(3) Cf. « Wepwawet of the South, power of the Two Lands (L., *D.*, IV, 71, *a*). »

(4) See Sethe, *Zur Sage vom Sonnenauge*, p. 10-12 (esp. footnote 2 on p. 11).

(5) Restore to *m r' w'·t-k* (*r' w'·t* = Copt. ⲣⲁⲩⲏ), and cf. ; (Brugsch, *Wörterb.*, 851).

(6) ● is shaped something like .

ARCHAEOLOGICAL DETAILS :

The king. Head-dress no. 2.

He wears the usual short kilt combined with a broad belt (cf. *Dendûr*, Pl. CXVIII, 11). In his right hand he holds a long -staff (cf. *Dendûr*, Pl. LI), and in his left a -mace and the -symbol.

The standards. They are of the regular form, long poles terminating in a - perch, and surmounted in the one case by a jackal , and in the other by an ibis .

The «Pillar-of-his-Mother». He offers a -pot of incense. He is clothed in a panther skin in the usual fashion; his figure is much damaged.

Above *e* is a frieze (Pl. XXVI) corresponding to the cornice on the east face of the screen. It consists of the following designs. In the centre resting on is a large disk with a winged scarab in the midst. This scarab grasps the symbol ♀ in its hind feet. Above the larger disk is a smaller one flanked with pendant uraei, and furnished with wings that droop down on either side of the larger disk. The uraeus on the north side wears the -crown of Lower Egypt, that on the south side the -crown of Upper Egypt. Laid transversely upon the wings near each uraeus is a -feather, the quill of which terminates in ♀. At either end of the frieze is a winged uraeus whose body is coiled through a ♀-symbol. The uraeus at the north end wears the -crown, and the one at the south end the -crown. Both snakes protect with their wings a cartouch of Ptolemy XIII. The cartouch in front of the northern snake is : . That in front of the southern snake is : . Both cartouches are surmounted by .

Between each cartouch and the central design is a vertical line of text, *a* and *b*.

a. On the north side : «Horus of Edfu, great god, lord of *Msn·t*, dappled of plumage, rising in the horizon.»

b. On the south side : «Horus of Edfu, great god, lord of heaven, dappled of plumage, rising in the horizon.»

COLUMN 2 (Pl. XXVII).

The north-west side of this column is decorated with four pairs of genii or

as well (Pls. XXXI, XXXII and XXXV). Beneath the whole length of the cornice and down the outer edge of the east face of the east jambs and the west face of the west jambs runs the roll or torus, ornamented with a pattern of binding[1] (Pls. XXIX, XXXIV and XXXVI).

East Face.

The North Jamb.

(Pl. XXIX.)

Published : See Denon, *Voyage,* 122, 2, for decoration on cornice.

On the edge of the jamb, outside the torus and continuing into the cornice, is a single papyrus stem upon the head of which sits Uto in the form of a cobra, wearing the -crown of Lower Egypt . The snake entwines the stalk of the plant in its long coils.

THE CORNICE.

In the centre of the cornice is a large with a winged scarab in the midst of it. Above floats the solar disk furnished with pendulous uraei and wings that droop down on either side of the . The uraeus on the north side wears the -crown and the one on the south the -crown. Between the uraei are the signs «He of Edfu, great god, lord of heaven.» For the whole design cf. p. 32. The edge of the cornice on either side of these symbols is carved to represent the palm-ribs of which the primitive cornice was composed (see Petrie, *Decorative Art,* p. 98 and 99).

THE PROJECTION.

A king ←— offers to Khnum who is seated —→. The cartouches and the spaces for inscriptions are left blank.

Archaeological details :

The king. Head-dress no. 3.
Khnum. Head-dress no. 25.

SCENE I.

A king stands ←— with both hands raised in adoration.

[1] Petrie, *op. cit.*, p. 97.

Text. *a.* Above the king : [1] Blank [2] Blank.

b. In front of the king : ← * «Adoring the god at even.»

Archaeological details :

The king. Head-dress no. 3.

SCENE II.

A king stands ← in the same attitude as in scene II.

Text. *a.* Above the king : [1] Blank [2] Blank.

b. In front of the king : ← * «Adoring the god at noon.»

Archaeological details :

The king. Head-dress no. 9.

SCENE III.

A king stands ← in the same attitude as in the two previous scenes.

Text. *a.* * «Adoring the god at dawn.»

Archaeological details :

The king. Head-dress no. 1.

Upon the north side of this jamb, where it projects beyond the east face of column 2, is the following inscription (Pl. XXX) in a vertical line : ←

(1) (2) (3) . . . . . «Utterance : The god of Edfu (*Bḥdty*) rises in his shrine; Khnum likewise is with him. He devises plans concerning his whole city, he takes counsel for his temple, he repels his enemies, he drives away his foes, he makes evil to cease from . . . . . »

(1) *m ḫt* (Junker).
(2) *ḏr* (Junker).
(3) *rwy* (Junker).

The Thickness of the North Jamb.

(Pls. XXXI-XXXIII.)

THE CORNICE (Pls. XXXI and XXXII).

Upon the cornice are the two cartouches of Ptolemy XIII : ←
The remaining space is carved, in the usual fashion, to represent palm-ribs (see remarks on p. 37).

THE PROJECTION (Pls. XXXI and XXXII).

A king ← offers a -wreath to Hathor accompanied by Harpokrates, both of whom are squatting →.

TEXT. *a.* Above the king : 1 Blank 2 Blank.

b. Above Hathor : → sic «Hathor, mistress of Bîgeh (⟨*S*⟩*nm*).»

ARCHAEOLOGICAL DETAILS :

The king. Head-dress no. 11.

Hathor. Head-dress no. 17.

She holds a short -sceptre in her hand which rests upon her knee.

Harpokrates. Head-dress no. 3 with the -shaped side-lock of hair.

He puts the first finger of his left hand to his mouth. In his right hand he holds the -scourge.

Upon the thickness of the north jamb below the projection is an inscription in two vertical lines *a* ← and *b* → (Pls. XXXI and XXXIII) :

a. Blank Blank Blank

«Horus over the Ombite[1] great of heart, sovereign, lord of victory like the son of Isis, king of Upper and Lower Egypt Blank, son of Re, lord of diadems Blank, with his sister, his wife, the princess; lord of the Two

[1] SETHE, *Sage vom Sonnenauge*, p. 5.

Lands [Blank]; beloved of the Beneficent gods, and of Isis the great, the god's mother, mistress of[. .?. .], in the midst of Philae.»

b. [illegible] «Live the good goddess (?) given life, mistress of Abaton, the August, the Heroine, within Bîgeh, great *Wḏ3·t*-eye, mistress of Upper and Lower Egypt, princess in the ends of the world, primaeval goddess, who came into being at the beginning! She inherited the Two Lands while she was yet in her swaddling clothes. She is in all cities with her beloved brother Osiris (?).»

The South Jamb.

(Pl. XXXIV.)

The outer edge of the south, like the corresponding part of the north jamb, is decorated with a cobra entwining a papyrus-stem. The snake, which here represents Nekhbet, wears the [illegible]-crown of Upper Egypt.

THE CORNICE.

The same as on the north jamb.

THE PROJECTION.

A king [illegible] offers [illegible] to Osiris who is seated [illegible].

ARCHAEOLOGICAL DETAILS :

The king. Head-dress effaced.

Osiris. Head-dress no. 7.

He is mummiform (cf. Pl. VII) and holds the [illegible]-whip and [illegible]-crook.

SCENE I.

A king stands [illegible] with hands uplifted in adoration.

TEXT. *a.* Above the king : [illegible] [Blank] [illegible] [Blank].

b. [illegible] «Opening ⟨at⟩ even.»

(1) *Ṣ'y·t* «Primaeval goddess».

demons arranged one above the other, commencing at the level of the top of the screen and continuing almost as far down as the top of the dado on the adjacent wall.

Row 1. — Two jackal-headed genii →.

Text. *a.* In front of the foremost in a vertical line : → « *Nb-ʿnḫ-wꜣs* (Lord-of-life-and-happiness), great god, in the *iꜣ·t* of Osiris. »

b. In front of the hindermost in a vertical line : → « *Ỉwy* (Slasher), great god, in the house of Isis. »

Archaeological details :

The foremost demon holds a -knife in his left hand, the hindermost holds one in either hand.

Row 2. — Two ox(?)-headed genii →.

Text. *a.* In front of the foremost in a vertical line : → « [. .?. .]-*ḥr*(?) (. . . . .-faced?), great god, in his *iꜣ·t.* »

b. In front of the hindermost in a vertical line : → (1) . . . « *Kꜣ*(?)-*msnf*, great god . . . . . »

Archaeological details :

Each demon holds a -knife in his left hand.

Row 3. — Two snake-headed genii →.

Text. *a.* In front of the foremost in a vertical line : → (2) « *Nʿy* (serpent), great god, in the *Ḥsm*⟨*n*⟩-house. »

b. In front of the hindermost in a vertical line : → . . . . .

Archaeological details :

Both demons hold in their left, and in their right, hand.

(1) or ?

(2) *sic*; a mistake for *ḥsmn* natron.

Row 4. — Two human-headed genii : ⟶.

Text. *a*. In front of the foremost in a vertical line : ⟶ [illegible] *Îwy* (Slasher), great god, in the . . . . .-house.»

b. In front of the hindermost in a vertical line : ⟶ [illegible] «*ʿ3y*, great god, in Philae (*Ḥt-Ḥnt*).»

Archaeological details :

The foremost demon has a [illegible]-snake on his head and carries a [illegible]-knife in his left hand. The hindermost, who perhaps has a uraeus on his forehead (?), holds [illegible] in his left, and [illegible] in his right hand. For the decoration at the base of the column see Pls. XXVII, XXIX, and XXXVI, 1, and cf. Pls. XXXVI, 2 and XL and *Dendûr*, Pl. XXXIV.

Column 3 (Pls. XXXIX and XL).

The south-west side of this column, like the north-west face of column 2, is decorated with genii or demons in four rows.

Row 1. — One hawk-headed genius only ⟵.

Text. *a*. In front of him in a vertical line : ⟵ [illegible] «Utterance by *Sin* (The Runner), great god, in *Îsk* (?). . . . . »

b. Behind him in one vertical line and a bit : ⟵ [illegible] «Utterance by the watchers, who watch their lord and who never sleep while repelling the adversaries.»

Archaeological details :

The demon holds a [illegible]-knife in either hand.

Row 2. — Two genii, the foremost hawk-headed, the hindermost much damaged ⟵.

Text. *a*. In front of the foremost in a vertical line : ⟵ [illegible] «Utterance by *Dr* (The Swift One), great god in Philae.»

(1) ⟵ is certain.

b. In front of the hindermost in a vertical line : ← . . . . . «Horus, great god in the house of. . . . . »

Archaeological details :

The foremost demon holds a -knife in either hand.

Row 3. — Two much injured genii ←.

Text. *a*. In front of the foremost : ← . . . . . «. . . . . Ombos.»

b. In front of the hindermost : ← (?) . . . . . (?).

Archaeological details :

Either demon holds a knife in his right hand.

Row 4. — Two almost effaced hawk-headed (?) genii ←.

Text. *a*. In front of the foremost in a vertical line : ← «*Nfr-ḥ:t* (?), great god in Abaton.»

b. In front of the hindermost in a vertical line : ← (?) «Utterance by *ʿpr-phwy* (?), great god, in Bîgeh (*Snm*).»

Archaeological details :

Both demons hold a -knife in either hand.

SCENE III (Pl. XXVIII).

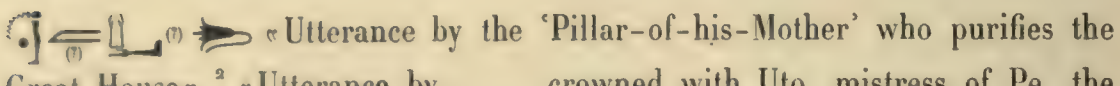
The king → comes out, as in scene II, from the royal residence, preceded by the «Pillar-of-his-Mother» (*Ỉn-mw·t-f*) and the jackal- and ibis-standards.

Text. *a*. Above the standards in two horizontal lines : → 1 Blank 2 «The son of Re comes forth from his house like Re when he shines in the horizon. He enters the house of the August, the Heroine (*Šps·t Wsr·t*).»

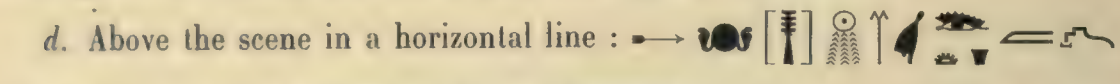
b. Immediately adjoining *a* are the two cartouches of Ptolemy XIII : → 1 sic sic 2 .

c. Above the *Ỉn-mw·t-f*, and between the two standards, in three vertical lines :

1 sic 1 (?) 2 (?) . . . . . (?)



«Utterance by the 'Pillar-of-his-Mother' who purifies the Great House» 2 «Utterance by..... crowned with Uto, mistress of Pe, the great one, mistress of.....» 3 «Thy way is in rejoicing without(?)[..?..]; triumph is in front of thee; thou encirclest Abaton in gladness.»

d. Above the scene in a horizontal line : 

«The king of Upper and Lower Egypt, shining in the white crown, beautiful of appearing in the palace, entering into the temple of [On]nophris-triumphant to perform the ceremonies..... Osiris(?) the beneficent god, lord of Abaton.»

Archaeological details :

The king. Head-dress no. 1 with above it.

He holds the same emblems as in scene II.

The «Pillar-of-his-Mother». The same as in scene II.

The frieze above scene III is exactly the same as that above scene II, described on p. 32.

THE ENTRANCE TO THE OUTER HALL.

(Pls. XXIX-XL.)

The entrance to the outer hall divides in half the screen, or curtain-wall, which is built between the columns of the façade to shut off the hall from the open court[1] that lay between it and the pylon. This door like the usual Ptolemaic and Roman screen-door[2], has no architrave either on the east or west side of the screen. Instead there is a slight projection at the top of either jamb in which, on the east face of the screen, is the upper socket for the door-pivot. These projections are surmounted by the ordinary palm-branch cornice (Pls. XXIX, XXXIV and XXXVI)[3] which is continued throughout the interior of the doorway

[1] In this court a church must have been erected in Christian times. The foundation of the apse is still visible in the threshold of the entrance to the outer hall (see the ground-plan on Pl. I, and Pls. XIX, 1 and XXXVI, 2). The arch in the pylon gateway must also have formed part of the church.

[2] Cf. similar doors at Edfu, Philae, Dendûr, Kalabsheh and Dakkeh.

[3] Petrie, *Decorative Art*, pp. 98 and 99.

ARCHAEOLOGICAL DETAILS :

The king. Head-dress no. 2.

SCENE II.

A king stands ⟶ in the same attitude as in scene I.

TEXT. *a*. Above the king : ⟶ [1] Blank [2] Blank.

b. In front of the king : ⟶ «Opening at noon.»

ARCHAEOLOGICAL DETAILS :

The king. Head-dress no. 9.

SCENE III.

A king stands ⟶ in the same attitude as in the two previous scenes.

TEXT. *a*. Above the king : ⟶ [1] Blank [2] Blank.

b. In front of the king : ⟶ «Opening at dawn.»

ARCHAEOLOGICAL DETAILS :

The king. Head-dress no. 1.

Upon the south side of this jamb where it projects beyond the east face of column 3 is the following inscription (Pl. XXXI) in a vertical line : ⟶

«Utterance : Heaven rejoices in possession of its mystery; the left eye is joined to the right eye. The moon is secret until its day exactly; all its functions (*nt'w*) are established upon rising and setting. Thou art Shu, shining in heaven and earth. O Re, rejoice thou! Thoth has come forth in triumph; the sacred eye has come to him, to its master. He has furnished it with its offering (*dbḥ·t-s*). The king beloved of the gods founding[1]. . . . . »

[1] The inscription is left incomplete.

The Thickness of the South Jamb.

(Pl. XXXV.)

THE CORNICE.

The same as on the corresponding north side.

THE PROJECTION.

A king ⟶ offers two -vases to Isis and Harendotes, both of whom are squatting ⟵.

Text. *a.* Above the king : (Blank).

b. Above Isis in two vertical lines : ⟵ 1 2 sic «Isis given life, mistress of Abaton.»

c. Above Harendotes in two vertical lines : ⟵ 1 2 «Harendotes, son of Isis.»

Archaeological details :

The king. Head-dress no. 12.

Isis. Her head-dress is the usual female coiffure with on top : — . In her hand, which rests on her knee, she holds a short -sceptre.

Harendotes. Head-dress no. 5.

Upon the thickness of the south jamb below the projection, is an inscription in two vertical lines *a* ⟵ and *b* ⟶ (Pl. XXXV) : *a.* «Live the good god, beloved of the great god lord of Abaton, the goodly youth who came forth from Nut, prince (*ity*) of gods, king (*ny-swt*) of Upper Egypt, sovereign (*bity*) of Lower Egypt, ruler (*ḥkꜣ*) of the Underworld (*spt ỉgr·t*), lord of the uraei while in his mother's womb, shining of beams in the evening.»

b. sic sic sic

«Horus, goodly youth, sweet of love, whom the two Crown-Goddesses, the people (*rḫy·t*) and his ka advanced; he adored Khnum the august in order to receive for himself a crowning with the double diadem; sacred of splendour with the living Apis, king of Upper and Lower Egypt, master of feats (*ir iḫ·t*), son of Re, lord of diadem(s) Ptolemy XIII.»

The Interior of the Doorway.

(Pls. XXXI-XXXIII and XXXV.)

The walls are decorated with a cornice which, as we have already seen, is a continuation of the cornice of the jambs on the east face of the doorway. It is ornamented with the usual ribbing imitating palm-sticks, interspersed with the cartouches of Ptolemy XIII. Each cartouch rests on the -symbol and is surmounted by . The frieze, separated from the cornice by the torus, projects beyond the surface of the wall below and forms the rudimentary architrave, or projection, above the jambs on the west face of the doorway (see Pl. XXXVI, 1 and 2). These jambs unlike those on the east face of the doorway have no thickness or reveals, these being in the same plane as, and forming one with, the interior walls of the doorway. Both the north and south walls are decorated with eight rows of five repetitions of the group of symbols (see Pls. XXXIII and XXXV).

The North Wall.

THE FRIEZE (Pls. XXXI and XXXII).

A king ←— offers to Horus of Edfu accompanied by Hathor, both of whom are seated —→. Behind the king are two kneeling male figures; the foremost of whom has , the hindermost (?), above his head.

Text. *a.* Above the king : Blank.

b. Above Horus in a vertical line : —→ «Horus of Edfu.»

c. Above Hathor : —→ .

Archaeological details :

The king. Head-dress no. 2.
Horus. Head-dress no. 5.

Hathor. Head-dress no. 17.
The two kneeling figures. Head-dress no. 20.

The South Wall.

THE FRIEZE (Pl. XXXV).

A king → offers ☥ 𓏏 to Osiris accompanied by Isis, both of whom are seated ←. Behind the king are two kneeling male figures. Above the head of the foremost is [𓄿], above the head of the hindermost 𓄿.

TEXT. *a.* Above the king : → 1 𓁹 (Blank) 2 𓁹 (Blank).

b. In front of the king in a vertical line : → 𓉐 ☥ 𓏏 𓈖 𓋴 𓋴 𓋴 𓋴 «Offering all life and happiness to his august father.»

c. Above Osiris in two vertical lines : ← 1 𓇋 𓇋 sic 𓇋 𓇋 2 𓇋 𓇋 𓇋 𓇋 «Osiris, great god, lord of Abaton.»

d. Above Isis in two vertical lines : ← 1 𓇋 𓇋 𓇋 ☥ 𓇋 2 𓇋 𓇋 𓇋 sic «Isis given life, mistress of Abaton.»

ARCHAEOLOGICAL DETAILS :

The king. Head-dress no. 1.
Osiris. Head-dress no. 7.
Isis. Head-dress no. 17 without uraeus.
The two kneeling figures. Head-dress no. 20.

THE WEST FACE.

(Pls. XXXVI, 1 and 2-XL.)

North Jamb.

Upon the edge of the jamb (Pl. XXXVII), outside the torus, is an elongated 𓏏 surmounted by a cobra crowned with the 𓋔-diadem of Lower Egypt. The snake entwines the whole length of the stem in its coils (cf. p. 37, Pl. XXIX).

THE CORNICE.

The same as on the east face (see p. 37).

THE PROJECTION (Pl. XXXVII).

A king ←𓂋 with hands uplifted in adoration kneels before Isis who is squatting 𓂋→.

Text. *a*. Above the king : ←𓂋 (Blank).

b. Above Isis in two vertical lines : 𓂋→ 1 𓋴𓋹𓋹𓋹𓋹 (?) 2 𓋴𓋹𓋹𓋹𓋹 sic «Isis given life, mistress of Abaton.»

Archaeological details :

The king. Head-dress no. 10.

Isis. Head-dress no. 18 (?).

She holds a short 𓋴-sceptre in her hand which rests upon her knee.

Below the projection on the jamb are two vertical lines of inscription (Pl. XXXVII) : 𓂋→ 1 𓋴𓋹𓋹𓋹𓋹 [illegible] 2 𓋴𓋹𓋹𓋹𓋹 (1) [illegible] sic [illegible] sic [illegible] «Utterance : Thoth twice great, lord of Hermopolis, cleansing everything with his hands, coming forth [that he may purify] (*s*[*wʿb-f?*]) the sanctuary of Isis given life . . . . . her [. . ?. .], pure are her people, 2 pure is the (*sic*) shrine, pure are her bones, pure are her members (*ḥʿw*), pure are her two fingers (?), pure is her body, pure is that which belongs to her (*iry-s*) (?), pure are her ornaments, pure is her house, pure is her . . ., pure . . . . . [pure is] every road upon which she journeys.»

Immediately below the inscription, and forming a dado, is a scene representing Thoth 𓂋→ pouring water out of a 𓋴-vase (Pl. XXXVI, 1).

Text. *a*. Above Thoth in a horizontal line : 𓂋→ [illegible] «Utterance by Thoth twice great . . . . . »

b. In front of Thoth : 𓂋→ [illegible] «Pure : four times.»

(1) There is no room for 𓂋 under 𓋴 before 𓂋.

ARCHAEOLOGICAL DETAILS :

Thoth. Head-dress no. 26.

Upon the north side of this jamb where it projects beyond the west face of column 2 is the following inscription in a vertical line (Pl. XXXVIII) : ⟵ . . . . .

« . . . . . the gate-way of the temple, the folding doors (*ptsw*) of the sanctuary. The doors of the horizon upon the back of Geb, these gates of the abode of Isis who is given life [. . ?. .]. Her sanctuary (*ḥm·t-s*) is adorned with gold (*sꜣwy*), overlaid with gold (*ḳdm*), filled with their things by clever fingers (?). There are pillars beneath them in order to enlarge the sanctuary of his mother. »

The South Jamb [1].

THE CORNICE (Pl. XXXVI, 2).

The same as on the north jamb.

THE PROJECTION (Pl. XXXIX).

A king ⟶ with hands raised in adoration kneels in front of Osiris who is squatting ⟵ so : .

TEXT. *a*. Above the king : [1] Blank [2] Blank.

b. Above Osiris in two vertical lines : ⟵ [1] [2]
« Osiris, great god, lord of Abaton. »

ARCHAEOLOGICAL DETAILS :

The king. Head-dress no. 10.

Osiris. Head-dress no. 6 (?).

Immediately below the projection in two vertical lines (Pls. XXXVI, 2 and XXXIX) : ⟵ [1] . . . . . [2]

[1] Upon the edge of the jamb an elongated lotus-flower replaces the papyrus stem (see p. 44), and the surmounting serpent wears the -crown.

«Utterance by Horus of Edfu (*Bḥdty*), great god, lord of heaven. Pure is . . . . . [pure] is the shrine(?) of Osiris lord of Abaton, pure is his temple, pure is his palace, pure is his throne, pure is his chapel (*ḥd*), pure are his amulets, pure are his bandages, pure is his collar, pure is his body, pure are the priests who carry him, pure is [his] minister(?)[. .?. .]. . . . .»

Below this inscription is a scene representing Horus ←— pouring water out of a -vase (Pl. XXXVI, 2).

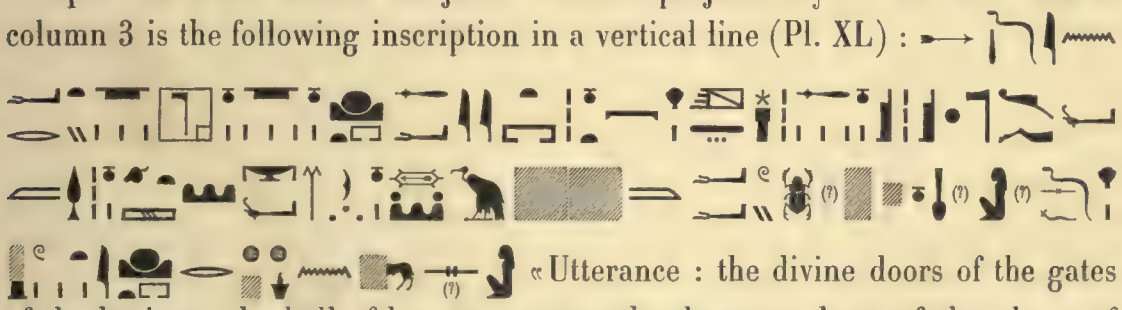
Text. *a*. Above Horus in a horizontal line : ←— «Utterance by Horus of Edfu, great god, lord of heaven.»

b. In front of Horus : ←— «Pure : four times.»

Archaeological details :

Horus. Head-dress no. 21.

Upon the south side of the jamb where it projects beyond the west face of column 3 is the following inscription in a vertical line (Pl. XL) : →



«Utterance : the divine doors of the gates of the horizon, the hall of heaven upon earth, the great doors of the places of Osiris, are built (*ʿrḳ*) of wood of the garden (*ʿw n ḫnt*), wrought with copper of Syria. . . . . by the hands[. .?. .]. . . . . horizon[. .?. .]. . . . . »

THE DEMOTIC GRAFFITI OF BÎGEH

BY F. LL. GRIFFITH.

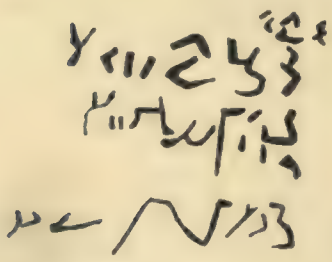
The *graffiti* of the Bîgeh temple cannot compare in interest with those of Philae. Although little remains of the temple, the survival of the main doorways has preserved a considerable number of *graffiti*, but they are short, ill-engraved, and in poor condition, and, until the exhaustive researches of the last few years, had not attracted the attention of any copyist. Upon the magnificent photographs of the scenes and hieroglyphic inscriptions made by the expedition

of the Prussian Academy the demotic *graffiti* are shewn on a minute scale, and Mr. Blackman made squeezes of most. The following notes are all that I can gather from a brief study of these materials.

No. 1. In the thickness of the south jamb of the pylon gate (see Pls. V and VI, 1) two or three small *graffiti* can be detected.

No. 2. On the west face of the north jamb, between the heads of Isis and Horus (Pl. XIV) is a *graffito* of 7 or 8 short lines in bad condition.

No. 3. On the west face of the south jamb about the figures of Isis and Horus, and in the band above the scene (Pl. XVII) are five *graffiti*. Over the crown of Horus is «The salutation of Hor (?) son of Pshenthof», badly engraved.

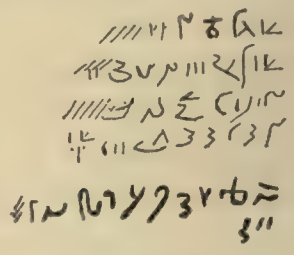


Graffito No. 3.

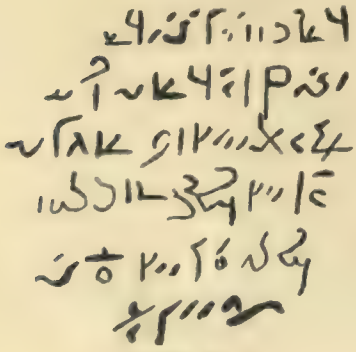
No. 4. In scene II on the east face of the screen wall (Pls. XXI-XXII and XXIX) are 4 longer lines, the first apparently reading : «His [name] remaineth here before Isis of Philae and Osiris of the Holy Place (*i. e.* Abaton)...».

No. 5. On the same wall over the head of the king in scene III (Pl. XXIII) is a *graffito* of 3 lines much injured.

No. 6. In scene I, on the east face of the north jamb of the entrance to the outer hall (Pl. XXIX) are four lines in front of the feet of the king. It begins with the name «Esmet-o» and the groups *moui, pwer, tpt* are seen in the following lines. In front of the head of the next figure below is one line «Pshenthof...», cf. no. 3.



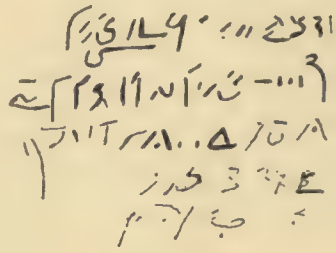
Graffito No. 6.



Graffito No. 7.

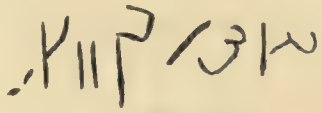
No. 7. On the north side of the passage of this entrance, between the standing figure of the king and the goddess (?) kneeling behind him (Pl. XXXII) is a *graffito* of 7 lines well preserved : «The salutation of Pakhnum son of Harpaesi son of Harheri son of Panasht (?)..... the Agent, and Esmet *p-wer* (?) the hierogrammat.....»

No. 8. On the east face of the south jamb (Pl. XXXIV) are two *graffiti*. The upper one (above the king in scene I) is of 5 lines «The salutation of Pabek son of Harpson . . . . . », the lower (above the king in scene III) consists of the name «Petemerawe».



GREEK INSCRIPTION.

This mutilated Greek *graffito* is engraved on the interior south wall of the pylon gate-way, below scene II. Professor A. S. Hunt of Queen's College, Oxford, very kindly made the following transcription from a wet squeeze, adding a translation and a few comments.



Graffito No. 8.

Rough lettering, 2-3 cent. A. D.

	[L . .] Παχων ιθ	Year . . . Pachon 19,
	το προσκυνημα	the obeisance
	Σμητυιοσπαεχ	of Smetuispaek-
	ουι εκ πατρος . . .[?	oui son of etc.
5	ερταφις Φα . . .[	
	σεντιειφι [. . .	
	φιλων μητρο[ς	his mother being
	Ενσμητφατη [?	etc.
	ωπαλατοικυ [?	
10	Ισιδι κα τοις φυ[ν	to Isis and the associated
	ναοις θεοις επ [αγ	gods, for good luck
	[α]θω	

ll. 3 and 4. Σμητυιοσπαεκουι is, I suppose, all one name as εκ πατρος follows, Φα . . . being the grandfather. The αε before κουι could be read αθ or λε.

ll. 7 and 8. Φιλων looks like Philæ, but I cannot read ἐκ or ἀπὸ before it.

Perhaps we should read [ς Σ ^{8} | ενσμητ . . . or [ς ⟨Σ⟩ ^{8} | ενσμητ . . ., Σεν being the common fem. prefix.

l. 10. Κα after Ισιδε of course means καί, but there has been some correction, for the ι apparently has got left out.

ll. 11 and 12. επ αγαθω = ἀγαθῇ τύχῃ, i. e. «bonis auspiciis».

PART II.

INDEXES.

A. INDEX OF DIVINITIES.

DIVINITY.	POSITION IN TEMPLE.	CONSORT.	ASSOCIATES.	PLATES.	PAGES.
Apis.	Entrance to outer hall, east face, thickness of south jamb (text *b* below projection).			XXXV	42
Geb.	? West face of pylon gate-way, north jamb, scene III.	Nut.		XIII, XIV	13
	Outer hall, east face of screen, scene IV (text *f*).		Horus, Thoth, *Sp3*.	XXIII	28
	Entrance to outer hall, west face, north side of north jamb (text).			XXXVIII	46
Genii or Demons.	Outer hall, north-west side of column 2 and south-west side of column 3.				32-35
Hapy.	East face of pylon gate-way, thickness of south jamb, dado.	Sekhet.		V, VI, 1	6
	West face of pylon gate-way, thickness of north jamb, dado.	Sekhet.		X, 1	15
	West face of pylon gate-way, thickness of south jamb, dado.	Sekhet.		IX	20
Harendotes.	West face of pylon gate-way, north jamb, scene II.		Nephthys.	XI, XIII	12
	West face of pylon gate-way, south jamb, scene IV.		Isis.	XVII	19
	Entrance to outer hall, east face, thickness of south jamb, projection.		Isis.	XXXV	42
Harpokrates.	Interior of pylon gate-way, south wall, scene I.		Osiris, Isis.	VII	7

DIVINITY.	POSITION IN TEMPLE.	CONSORT.	ASSOCIATES.	PLATES.	PAGES.
HARPOKRATES.	West face of pylon gate-way, north jamb, scene IV.		Isis.	XIV	14
	Entrance to outer hall, east face, thickness of north jamb, projection.		Hathor.	XXXI, XXXII	39
HATHOR.	West face of pylon gate-way, south jamb, scene I.	Horus of Edfu.		XI, XV	16
	Outer hall, column 1 (text *b*).	Horus of Edfu.		XXI, XXIV	24
	Outer hall, west face of column 1.			XXIV, XXV, XXVI	29
	Entrance to outer hall, east face, thickness of north jamb, projection.	Harpokrates.		XXXI, XXXII	39
	Entrance to outer hall, interior of doorway, north wall, frieze.	Horus of Edfu.		XXXI, XXXII	43
HATHOR-TEFNUT (?) [1] (*Wsr·t*).	East face of pylon gate-way, thickness of south jamb, scene III.			V	5
HORUS.	East face of pylon gate-way, south jamb, scene III.	A goddess (name destroyed).		IV	3
	East face of pylon gate-way, thickness of south jamb, scene IV.			V	5
	West face of pylon gate-way, underface of architrave [2].				11
HORUS OF EDFU.	West face of pylon gate-way, south jamb, scene I.	Hathor.		XI, XV	16
	Outer hall, column 1 (lower band of inscription, *b*).	Hathor.		XXI, XXIV	23
	Outer hall, west face of screen, frieze above scene II [2].			XXVI	32

[1] Probably not Hathor-Tefnut but Isis in view of west face of pylon gate-way, north jamb, scene IV, *e*, p. 14, and entrance to outer hall, east face, thickness of north jamb (text *b* below projection), p. 40.

[2] Horus of Edfu is here represented in his well-known form of a winged solar disk.

DIVINITY.	POSITION IN TEMPLE.	CONSORT.	ASSOCIATES.	PLATES.	PAGES.
Horus of Edfu.	Outer hall, west face of screen, frieze above scene III [1].			XXVIII	36
	Entrance to outer hall, east face, north jamb, cornice [1].			XXIX	37
	Entrance to outer hall, east face, north side of north jamb (text).		Khnum.	XXX	38
	Entrance to outer hall, east face, south jamb, cornice [1].			XXXIV	40
	Entrance to outer hall, interior of doorway, north wall, frieze.	Hathor.		XXXI, XXXII	43
	Entrance to outer hall, west face, north jamb, cornice [1].			XXXVI, 1	44
	Entrance to outer hall, west face, south jamb, cornice [1].			XXXVI, 2	46
	Entrance to outer hall, west face, south jamb (text and scene).			XXXVI, 2, XXXIX	46, 47
Ỉmy·t-tr-s.	West face of pylon gate-way, north jamb, scene II (text *f*).			XI, XIII	13
Ipet (*Ỉp·t*).	Outer hall, east side of column 1 (text).			XXI	24
Isis.	East face of pylon gate-way, south jamb, scene IV.	Osiris.		IV	4
	East face of pylon gate-way, south jamb, scene IV (text *f*).	Osiris.		IV	4
	East face of pylon gate-way, thickness of south jamb, dado (text *b*).			V, VI, 1	7
	Interior of pylon gate-way, south wall, scene I.	Osiris.	Harpokrates.	VII	7
	West face of pylon gate-way, architrave, scene III.	Osiris.		XI, XV	10
	West face of pylon gate-way, north jamb, scene IV.		Harpokrates.	XIV	14
	West face of pylon gate-way, south jamb, scene IV.		Harendotes.	XVII	19

[1] Horus of Edfu is here represented in his well-known form of a winged solar disk.

DIVINITY.	POSITION IN TEMPLE.	CONSORT.	ASSOCIATES.	PLATES.	PAGES.
Isis.	Outer hall, east face of screen, scene III (text *d*)[1].		*Nb·t-Fʿg*, Sothis, Selkis.	XXIII	28
	Entrance to outer hall, east face, thickness of north jamb (text *b*, below projection).			XXXI, XXXIII	40
	Entrance to outer hall, east face, thickness of south jamb, projection.		Harendotes.	XXXV	42
	Entrance to outer hall, interior of doorway, south wall, frieze.	Osiris.		XXXV	44
	Entrance to outer hall, west face, north jamb, projection.			XXXVII	45
	Entrance to outer hall, west face, north side of north jamb (text).			XXXVIII	46
Khnum.	Entrance to outer hall, east face, north jamb, projection.			XXIX	37
	Entrance to outer hall, east face, north side of north jamb (text).			XXX	38
	Entrance to outer hall, east face, thickness of south jamb (text *b* below projection).			XXXV	42
Khnum-Re.	West face of pylon gate-way, north jamb, scene I.	Satis.		XI, XII	11
	North pylon-tower, west wall.			XIV	21
	Outer hall, east face of screen, scene II.			XXII	24
	Outer hall, column 2 (lower band of inscription *b*).				26
Nephthys.	West face of pylon gate-way, north jamb, scene II.	Harendotes.		XI, XIII	12
Nb·t-Fʿg.	Outer hall, east face of screen, scene III (text *d*)[1].		Isis, Sothis, Selkis.	XXIII	28

[1] The goddess is here identified with one of the four *nms·t*-vases.

DIVINITY.	POSITION IN TEMPLE.	CONSORT.	ASSOCIATES.	PLATES.	PAGES.
Nut.	West face of pylon gate-way, north jamb, scene III.	Geb (?).		XIII, XIV	13
	Entrance to outer hall, east face, thickness of south jamb (text *a* below projection).			XXXV	42
Nsr·t[1].	Outer hall, west face of screen, scene II (text *c*).		*Shmty*.		31
Osiris.	East face of pylon gate-way, south jamb, scene IV.	Isis.		IV	4
	East face of pylon gate-way, south jamb, scene IV (text *f*).	Isis.		IV	4
	East face of pylon gate-way, thickness of south jamb, dado (text *a*).			V, VI, 1	6
	West face of pylon gate-way, architrave, scene III.	Isis.		XI, XV	10
	West face of pylon gate-way, south jamb, scene IV (text *e*).			XVII	19, 20
	Outer hall, column 3 (lower band of inscription, *b*).				27
	Outer hall, east side of column 3 (text).			XXXIV	27
	Entrance to outer hall, east face, thickness of north jamb (text *b* below projection).		Isis.	XXXI, XXXIII	40
	Entrance to outer hall, east face, south jamb, projection.			XXXIV	40
	Entrance to outer hall, interior of doorway, south wall, frieze.	Isis.		XXXV	44
	Entrance to outer hall, west face, south jamb, projection.			XXXIX	46
	Entrance to outer hall, west face, south side of south jamb (text).			XL	47
Osiris-Onnophris true-of-voice.	East face of pylon gate-way, south jamb, scene IV (text *e*).	Isis.		IV	4

[1] See west face of pylon gate-way, south jamb, scene II (texts *a*, *c*, and *e*), p. 18.

DIVINITY.	POSITION IN TEMPLE.	CONSORT.	ASSOCIATES.	PLATES.	PAGES.
Osiris-Onnophris true-of-voice.	East face of pylon gate-way, thickness of south jamb, scene IV (text *f*).	Isis.	Harpokrates.	V	6
	Interior of pylon gate-way, south wall, scene I.			VII	7
	South pylon-tower, west wall (text).			XVI	22
	Outer hall, east face of screen, scene III.			XXIII	27
Ptah.	West face of pylon gate-way, thickness of south jamb, scene I.			XVIII, 2	20
Re.	East face of pylon gate-way, thickness of south jamb, scene IV (text *e*).			V	6
	Outer hall, west face of screen, scene III (text *a*).			XXVIII	35
	Entrance to outer hall, east face, south side of south jamb (text).			XXXI	41
Re-Harakhte.	West face of pylon gate-way, thickness of north jamb, scene I.			XVIII	15
Rʿy·t.	West face of pylon gate-way, north jamb, scene I (text *g*).		Identified with Satis.	XI, XII	12
	West face of pylon gate-way, north jamb, scene IV.		Identified with Isis.	XIV	14
Rnn·t.	West face of pylon gate-way, north jamb, scene IV (text *d*).		Identified with Isis.	XIV	14
Rr·t.	West face of pylon gate-way, north jamb, scene IV (text *d*).		Identified with Isis.	XIV	14
Satis.	West face of pylon gate-way, north jamb, scene I.	Khnum-Re.		XI, XII	11
	Outer hall, east face of screen, scene II (text *a*).			XXII	25
	Outer hall, east face of screen, scene III (text *a*).			XXIII	27
Sekhet.	East face of pylon gate-way, thickness of south jamb, dado.	Hapy.		V, VI, 1	6

DIVINITY.	POSITION IN TEMPLE.	CONSORT.	ASSOCIATES.	PLATES.	PAGES.
SEKHET.	West face of pylon gate-way, thickness of north jamb, dado.	Hapy.		X	15
	West face of pylon gate-way, thickness of south jamb, dado.	Hapy.		IX	20
SEKHMET.	West face of pylon gate-way, south jamb, scene II.	Thoth.		XI, XVI	17
SELKIS.	Outer hall, east face of screen, scene III (text *d*) [1].		Isis, *Nb·t-Fʿg*, Sothis.	XXIII	28
SHU.	Entrance to outer hall, east face, south side of south jamb (text).			XXXI	41
SHU-ARENSNUPHIS (*Kꜣ-wʿb-ḥʿw*).	West face of pylon gate-way, south jamb, scene III.	Tefnut.		XVI	18
SOTHIS.	Outer hall, east face of screen, scene III (text *d*) [1].		Isis, *Nb·t-Fʿg*, Selkis.	XXIII	28
Spꜣ.	Outer hall, south face of screen, scene III (text *f*) [2].		Horus, Thoth, Geb.	XXIII	28
Sḫmty.	Outer hall, west face of screen, scene II (text *c*).		*Nsr·t*.	XXVI	31
Šps·t Wsr·t. (see p. 52, footnote 1).	West face of pylon gate-way, north jamb, scene IV (text *e*).			XIV	14
	Outer hall, west face of screen, scene III (text *a*).			XXVIII	35
	Entrance to outer hall, east face, thickness of north jamb (text *b* below projection).			XXXI, XXXIII	40
THOTH.	West face of pylon gate-way, south jamb, scene II.	Sekhmet.		XI, XVI	17
	Outer hall, east side of column 3 (text).			XXXIV	27
	Outer hall, east face of screen, scene III (text *f*) [2].		Horus, Geb, *Spꜣ*.	XXIII	28

[1] The goddess is here identified with one of the four *nms·t*-vases.
[2] The god is here apparently identified with one of the four *nms·t*-vases.

DIVINITY.	POSITION IN TEMPLE.	CONSORT.	ASSOCIATES.	PLATES.	PAGES.
THOTH.	Outer hall, west face of screen, scene II [1].		Wepwawet.	XXVI	31
	Outer hall, west face of screen, scene III [1].		Wepwawet.	XXVIII	35
	Entrance to outer hall, east face, south side of south jamb.			XXXI	41
	Entrance to outer hall, west face, north jamb (text and scene).			XXXVI, 1, XXXVII	45
UBASTET.	Outer hall, east face of screen, scene II (text *d*) [2].			XXII	25
URAEUS-GODDESS (*Ḥr·t*).	Outer hall, west face of screen, scene II (text *c*).			XXVI	31
UTO.	Outer hall, east face of screen, scene II (text *d*) [2].			XXII	25
	Outer hall, west face of screen, scene III (text *c*) [3].			XXVIII	35, 36
WEPWAWET.	Outer hall, west face of screen, scene II [4].		Thoth.	XXVI	31
	Outer hall, west face of screen, scene III [4].		Thoth.	XXVIII	35

(1) The god figures here as a sacred standard.
(2) The goddess is here apparently identified with one of the four *dśr·t*-vases.
(3) The goddess is here identified with the ⲉ-diadem of Lower Egypt.
(4) The god figures here as a sacred standard.

B. THE ATTRIBUTES OF THE DIVINITIES AND THE LOCALITIES WITH WHICH THEY ARE CONNECTED.

DIVINITY.	THE ATTRIBUTES OF THE DIVINITIES AND THE LOCALITIES WITH WHICH THEY ARE CONNECTED.	PAGES.
Apis.	sic	42
Geb.	(?) (?)	13
Harendotes.	α. sic sic	12
	β. sic	13
	γ. (?)	19
	δ.	42
Harpokrates.	α.	8
	β.	14
Hathor.	α.	17
	β.	24
	γ.	30
	δ. sic	30
	ε. sic	39
Hathor-Tefnut (see p. 52 footnote 1).	(1)	5
Horus.		6

(1) *i. e.* The king's mother.

DIVINITY.	THE ATTRIBUTES OF THE DIVINITIES AND THE LOCALITIES WITH WHICH THEY ARE CONNECTED.	PAGES.
Horus of Edfu.	α.	11
	β.	11
	γ.	16
	δ.	17
	ε.	23
	ζ.	32
	η.	32
	θ.	37
	ι.	38
	κ.	46
	λ.	47
Ipet.		24
Isis.	α.	4
	β.	7
	γ.	8
	δ.	14
	ε.	14
	ζ.	19

DIVINITY.	THE ATTRIBUTES OF THE DIVINITIES AND THE LOCALITIES WITH WHICH THEY ARE CONNECTED.	PAGES.
Isis.	η.	39
	θ.	42
	ι. sic	44
	κ.	45
	λ.	46
Khnum.		42
Khnum-Re.	α.	11
	β. sic	21
	γ. sic	25
	δ.	25
	ε. sic	26
Nephthys.	α.	12
	β.	12
Nut.	.....	13
Osiris.	α. ..... sic	4
	β.	4
	γ.	6
	δ.	20
	ε.	27
	ζ.	44
	η. (?)	46
	θ.	47
Osiris-Onnophris true-of-voice.	α.	4
	β.	6

DIVINITY.	THE ATTRIBUTES OF THE DIVINITIES AND THE LOCALITIES WITH WHICH THEY ARE CONNECTED.	PAGES.
Osiris-Onnophris true-of-voice.	γ.	8
	δ.	22
Ptah.		20
Re-Harakhte.		15
Satis.		12
Sekhmet.		18
Shu-Arensnuphis (*K'-w'b-h'w*).	α.	18
	β.	19
Śps-t-Wsr-t (see pp. 57 and 52 footnote 1).		40
Thoth.	α.	17, 18
	β.	18
	γ.	27
	δ.	31
	ε.	45
	ζ.	45
Uto.		36
Wepwawet.		31

(1) The god appears here as a sacred standard.

C. INDEX OF HEAD-DRESSES.

NO.	PROVENANCE.	WEARER.	PLATE.
1.	East face of pylon gate-way, thickness of south jamb, scene IV	King.	V.
	Outer hall, east face of screen, scene III	"	XXIII.
	Outer hall, west face of screen, scene III	"	XXVIII.
	Entrance to outer hall, east face, north jamb, scene III	"	XXIX.
	Entrance to outer hall, east face, south jamb, scene III	"	XXXIV.
	Entrance to outer hall, interior of doorway, south wall, frieze	"	XXXV.
2.	Outer hall, east face of screen, scene II	"	XXII.
	Outer hall, column 1, west side	"	XXIV.
	Outer hall, west face of screen, scene II	"	XXVI.
	Entrance to outer hall, east face, south jamb, scene I	"	XXXIV.
	Outer hall, interior of doorway, north wall, frieze	"	XXXI, XXXII.
3.	Interior of pylon gate-way, south wall, scene I (with side-lock)	Harpokrates.	VII.
	West face of pylon gate-way, north jamb, scene I	King.	XI, XII.
	West face of pylon gate-way, north jamb, scene IV (with side-lock)	Harpokrates.	XIV.
	Entrance to outer hall, east face, north jamb, projection	King.	XXIX.
	Entrance to outer hall, east face, north jamb, scene I	"	XXIX.
	Entrance to outer hall, east face, thickness of north jamb, projection (with side-lock)	Harpokrates.	XXXI, XXXII.
4.	West face of pylon gate-way, north jamb, scene I (see p. 12 for further details)	Satis.	XI, XII.
5.	East face of pylon gate-way, south jamb, scene III	Horus.	IV.
	East face of pylon gate-way, thickness of south jamb, scene IV	"	V.
	West face of pylon gate-way, north jamb, scene II	Harendotes.	XI, XIII.

NO.	PROVENANCE.	WEARER.	PLATE.
	West face of pylon gate-way, south jamb, scene I.	Horus.	XI, XV.
	West face of pylon gate-way, south jamb, scene IV	Harendotes.	XVII.
	Entrance to outer hall, east face, thickness of sout jamb, projection	"	XXXV.
	Entrance to outer hall, interior of doorway, north wall, frieze	Horus.	XXXI, XXXII.
6.	Interior of pylon gate-way, south wall, scene I.	Osiris.	VII.
?	Entrance to outer hall, west face, south jamb, projection	"	XXXIX.
7.	East face of pylon gate-way, south jamb, scene IV	"	IV.
	West face of pylon gate-way, north jamb, scene III	Geb?	XIII, XIV.
	Outer hall, east face of screen, scene III	Osiris-Onnophris.	XXIII.
	Entrance to outer hall, east face, south jamb, projection	Osiris.	XXXIV.
	Entrance to outer hall, interior of doorway, south wall, frieze	"	XXXV.
8.	West face of pylon gate-way, south jamb, scene I (with two additional uraei hanging from each horn)	King.	XI, XV.
9.	Entrance to outer hall, east face, north jamb, scene II	"	XXIX.
	Entrance to outer hall, east face, south jamb, scene II	"	XXXIV.
10.	Entrance to outer hall, west face, north jamb, projection	"	XXXVII.
	Entrance to outer hall, west face, south jamb, projection	"	XXXIX.
11.	Entrance to outer hall, east face, thickness of north jamb, projection	"	XXXI, XXXII.
12.	Entrance to outer hall, east face, thickness of south jamb, projection	"	XXXV.
13. ?	East face of pylon gate-way, thickness of south jamb, scene III	"	V.
	West face of pylon gate-way, thickness of north jamb, scene I	"	XVIII, 1.
	West face of pylon gate-way, thickness of south jamb, scene I	"	XVIII, 2.
14.	East face of pylon gate-way, thickness of south jamb, dado	Hapy.	V, VI.

NO.	PROVENANCE.	WEARER.	PLATE.
15.	East face of pylon gate-way, thickness of south jamb, dado [1]	Sekhet.	V, VI.
16.	West face of pylon gate-way, north jamb, scene II	Nephthys.	XI, XIII.
17. ?	East face of pylon gate-way, south jamb, scene III	A goddess.	IV.
?	East face of pylon gate-way, thickness of south jamb, scene III	Hathor-Tefnut [2].	V.
	West face of pylon gate-way, south jamb, scene I	Hathor.	XI, XV.
	Outer hall, column 1, west side	"	XXV.
	Entrance to outer hall, east face, thickness of north jamb, projection	"	XXXI, XXXII.
	Entrance to outer hall, interior of doorway, north wall, frieze	"	XXXI, XXXII.
	Entrance to outer hall, interior of doorway, south wall, frieze (without uraeus)	Isis.	XXXV.
18. ?	East face of pylon gate-way, south jamb, scene III	A goddess.	IV.
	East face of pylon gate-way, south jamb, scene IV	Isis.	IV.
	Interior of pylon gate-way, south wall, scene I.	"	VII.
	West face of pylon gate-way, north jamb, scene IV	"	XIV.
	West face of pylon gate-way, south jamb, scene IV	"	XVII.
?	Entrance to outer hall, west face, north jamb, projection	"	XXXVII.
19.	West face of pylon gate-way, thickness of south jamb, scene I	Ptah.	XVIII, 2.
20.	Entrance to outer hall, interior of doorway, north wall, frieze	Kneeling figures behind King.	XXXI, XXXII.
	Entrance to outer hall, interior of doorway, south wall, frieze	Kneeling figures behind King.	XXXV.
21.	Entrance to outer hall, west face, south jamb	Horus.	XXXVI, 2.
22.	West face of pylon gate-way, thickness of north jamb, scene I	Re-Harakhte.	XVIII, 1.

[1] But with [illegible] replacing the three [illegible]-trees. — [2] See p. 52, footnote 1.

NO.	PROVENANCE.	WEARER.	PLATE.
23.	West face of pylon gate-way, south jamb, scene II	Sekhmet.	XI, XVI.
	West face of pylon gate-way, south jamb, scene III	Tefnut.	XVI.
24.	West face of pylon gate-way, north jamb, scene I	Khnum-Re.	XI, XII.
	Outer hall, west face of screen, scene II	Khnum-Re.	XXII.
25.	Entrance to outer hall, east face, north jamb, projection	Khnum.	XXIX.
26.	Entrance to outer hall, west face, north jamb.	Thoth.	XXXVI, 1, XXXVII.
27.	West face of pylon gate-way, south jamb, scene II	"	XI, XVI.

D. INDEX OF AUTHORITIES QUOTED.

B

Blackman, *Ä. Z.*, 49. 18 (footnote 4).
Blackman, *The Temple of Dendûr.* 2 (footnote 3).
Bonomi and Sharpe, *Egypt, Nubia, and Ethiopia.* 2, 3
Brugsch, *Thesaurus.* 27 (footnote 1).
Brugsch, *Wörterbuch.* 4 (footnote 1), 16 (footnotes 1, 3), 25 (footnote 3), 31 (footnotes 1, 5).
Brugsch, *Wörterbuch,* Suppl. 24 (footnote 2), 27 (footnote 1).
Budge, *Book of the Kings,* II. 23 (footnote 1).
Budge, *Egyptian Reading Book.* 4 (footnote 2).

C

Champollion, *Notices descriptives,* I. 2, 22, 23, 24.

D

Denon, *Voyage.* 23, 37

E

Erman, *Aegyptische Grammatik* (Dritte Auflage). 11 (footnote 2), 22 (footnote 1).
Erman, *Ä. Z.*, 48. 17 (footnote 4).

F

Frith, *Egypt and Palestine Photographed and Described,* I. 2
Frith, *Upper Egypt and Ethiopia.* 2, 3

G

Griffith, Mr. F. Ll. 47
Griffith, *Hieroglyphs.* 24 (footnote 4), 30 (footnote 1).

H

Hunt, Professor A. S. 49

J

Junker. 4 (footnote 3), 14 (footnote 2), 18 (footnote 3), 24 (footnotes 1, 2), 26 (foot-

note 2), 28 (footnote 3), 38 (footnotes 1, 2, 3).
Junker, *Der Auszug des Hathor-Tefnut aus Nubien.* 5 (footnote 1), 17, 19 (footnote 2).
Junker, *Grammatik der Denderatexte.* 17 (footnote 2), 18 (footnote 4), 22 (footnote 2), 27 (footnote 1).

L

Lepsius, *Denkmäler,* IV. 31 (footnote 3).
Lepsius, *Denkmäler,* Text, IV. 11, 23, 24, 26, 27

M

Mariette, *Denderah,* III. 19 (footnote 1).
Mariette, *Voyage dans la Haute-Égypte.* 2

P

Petrie, *Egyptian Decorative Art.* 36 (footnote 3), 37 (with footnote 1).

R

Reisner, *Archaeological Survey of Nubia,* I. 1 (footnotes 2, 3).

S

Sethe, *Sage vom Sonnenauge.* 17 (footnote 1), 18 (footnotes 1, 2), 31 (footnote 4), 39 (footnote 1).

W

Weigall, *Report on the Antiquities of Lower Nubia.* 1 (footnotes 1, 3, 4, 5), 2

E. GENERAL INDEX.

A

Ajûala. 1
Aswan dam. 1
Augustus. 2

B

Beneficent Gods. 40

C

Cataract, First. 1
«Chamber of Magic». 25
Church (Temple converted into a). 15, 36 (footnote 1).

D

Dakkeh. 36
Demons. 33
Dendereh. 25
Dendûr. 1, 36
dšr·t-vases. 24

E

Edfu. 36
El-Heseh. 1

G

Genii. 32
Graffiti. 1
Graffiti (Demotic). 47-49
Graffito (Greek). 49

H

Halfa. 1
Ḫḫ (?) (place name). 12
Ḥn·t-ḥm-nfr. 14

I

Ꜣrr. 25

K

Kalabsheh 1, 36

L

Landing-stage. 1

M

Milk-amulet. 8

N

Nile (Osiris as the). 4
Nms·t-vases. 28

P

Philae. 1, 36
Pillar-of-his-Mother. 31, 32, 35, 35
Prussian Academy. 47

Q

Quay. 1

S

Šy·t (primaeval goddess). 39
Šy·t-goddesses. 25
Sheykh, local (of Bîgeh). 1
Standards, sacred (*bknw*). 31
Syria (Copper of). 47

T

Tꜣ-sû. 14
twr-purification. 28

W

Wḏꜣ·t-eye. 40
wtt-symbol. 5

TABLE OF CONTENTS.

Pages.

Preface VII

PART I.

Introduction and Text 1-49

PART II.

Indexes :

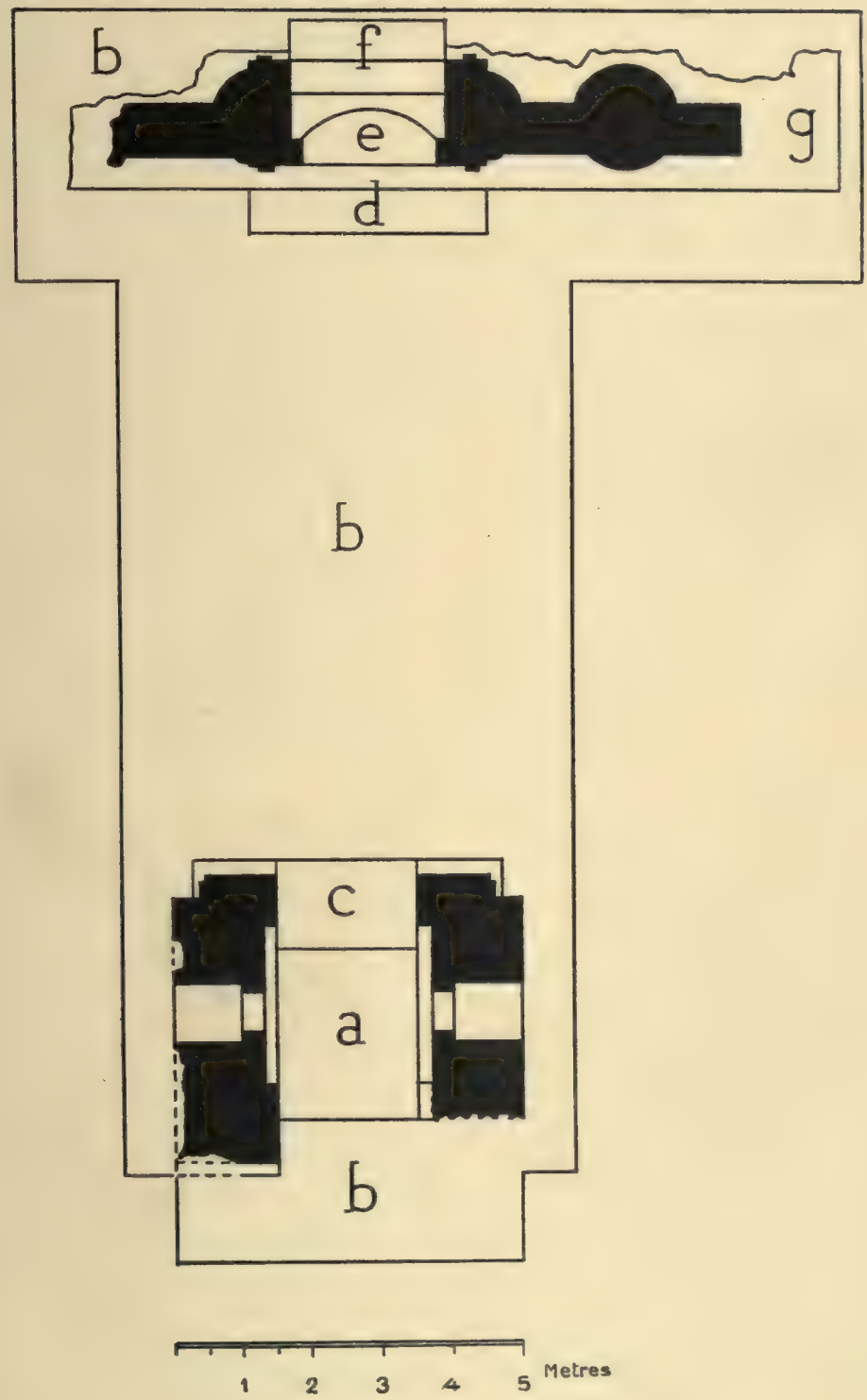
A. Index of Divinities 51-58
B. Attributes of the divinities and the localities with which they are connected . . 59-62
C. Index of Head-dresses 63-66
D. Index of authorities quoted 66-67
E. General Index 67-68

LIST OF PLATES [1].

I.		Ground-plan of the Temple.
II.	1*.	View of Bîgeh from El-Heseh.
	2*.	Houses on the east side of Bîgeh.
	3*.	The Sheykh's Tomb in the modern cemetery.
	4*.	Houses on the south side of Bîgeh.
III.	1.	The Temple surrounded with houses (in the year 1907).
	2*.	The Pylon and Terrace after restoration (April 1910).
IV.		Gate-way of pylon, east face, south jamb, scenes III and IV.
V.		Gate-way of pylon, east face, thickness of south jamb, scenes III, IV, and dado.
VI.	1*.	Gate-way of pylon, east face, thickness of south jamb, dado.
	2*.	Outer hall, column 1, decoration on lower part of west side.
VII.		Gate-way of pylon, interior south wall, scene I.
VIII.		" " " " interior south wall, scene II.
IX.		" " " " interior south wall, dado.
X.	1.	" " " " west face, thickness of north jamb, dado.
	2*.	" " " " west face.
XI.		" " " " west face, architraves and scenes I and II of north and south jambs.
XII.		" " " " west face, north jamb, scene I.
XIII.		" " " " west face, north jamb, scene II.
XIV.		" " " " west face, north jamb, scenes III and IV.
XV.		" " " " west face, south jamb, scene I.
XVI.		" " " " west face, south jamb, scenes II and III.
XVII.		" " " " west face, south jamb, scenes III and IV.
XVIII.	1.	" " " " west face, thickness of north jamb, scene I.
	2.	" " " " west face, thickness of south jamb, scene I.
XIX.	1*.	Outer hall, east face of screen and columns.
	2*.	" " west face of screen and columns.
XX.		" " east face of screen, scene I.
XXI.		" " east face of screen, column 1.
XXII.		" " east face of screen, scene II.
XXIII.		" " east face of screen, scene III.
XXIV.		" " west side of column 1.
XXV.		" " north-west side of column 1.
XXVI.		" " west face of screen, scene II.
XXVII.		" " north-west side of column 2.
XXVIII.		" " west face of screen, scene III.
XXIX.		" " entrance, east face, north jamb.
XXX.		" " entrance, east face, north side of north jamb.

[1] An asterisk * denotes the author's photographs.

XXXI. Outer hall, entrance, east face, thickness of north jamb and south side of south jamb.
XXXII. " " entrance, interior north wall.
XXXIII. " " entrance, east face, inscription on thickness of north jamb and decoration of interior north wall.
XXXIV. " " entrance, east face, south jamb.
XXXV. " " entrance, east face, thickness of south jamb and interior south wall.
XXXVI. 1*. " " west face, north jamb of entrance.
2*. " " west face, south jamb of entrance.
XXXVII. " " entrance, west face, north jamb.
XXXVIII. " " entrance, west face, north side of north jamb and north-west side of column 2.
XXXIX. " " entrance, west face, south jamb and south-west side of column 3.
XL. " " entrance, west face, south side of south jamb and south-west side of column 3.
XLI. Types of head-dresses.
XLII. Types of head-dresses (continued).
XLIII. Types of head-dresses (concluded).



a. — Interior of Pylon.
b. — Modern cement pavement.
c. — Granite slab.
d. — Inclined approach.
e. — Foundation of Apse of Christian church.
f. — Step.
g. — Ancient pavement.

1. Bigeh from El-Heseh (in the year 1907).

2. Houses on East Side of Bigeh (in the year 1907).

3. The Sheykh's Tomb in the modern Cemetery (in the year 1907).

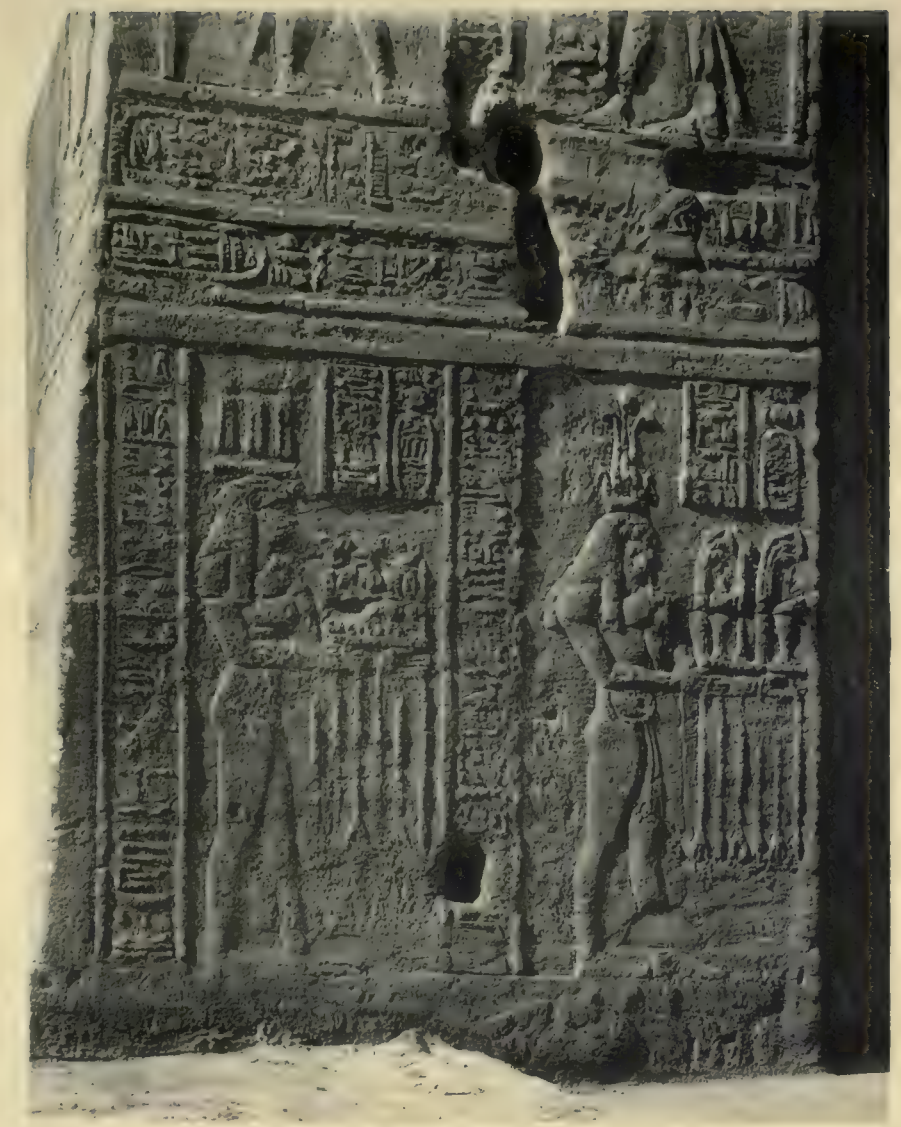
4. House on South Side of Bigeh (in the year 1907).

1. The Temple surrounded with Houses (in the year 1909).

2. The Pylon and Terrace after Restoration (April 1910).

Gate-Way of Pylon : East Face : South Jamb : Scenes III and IV.

Gate-Way of Pylon : East Face : Thickness of South Jamb : Scenes III, IV and Dado.



1. Gate-Way of Pylon : East Face : Thickness of South Jamb : Dado.

2. Outer Hall : Column 1 : Decoration on Lower Part of West Side.

Gate-Way of Pylon : Interior South Wall : Scene I.

Gate-Way of Pylon : Interior South Wall : Scene II.

Gate-Way of Pylon : Interior South Wall : Dado.

1. Gate-Way of Pylon : West Face : Thickness of North Jamb : Dado.

2. Gate-Way of Pylon : West Face.

Gate-Way of Pylon : West Face : Architraves and Scenes I and II of North and South Jambs.

Gate-Way of Pylon : West Face : North Jamb : Scene I.

Gate-Way of Pylon : West Face : North Jamb : Scene II.

Gate-Way of Pylon : West Face : North Jamb : Scenes III and IV.

Gate-Way of Pylon : West Face : South Jamb : Scene I.

Gate-Way of Pylon : West Face : South Jamb : Scenes II and III.

Gate-Way of Pylon : West face : South Jamb : Scenes III and IV.

1. Gate-Way of Pylon : West Face : Thickness of North Jamb : Scene I.

2. Gate-Way of Pylon : West Face : Thickness of South Jamb : Scene I.

1. Outer Hall : East Face of Screen and Columns.

2. Outer Hall : West Face of Screen and Columns.

Outer Hall : East Face of Screen : Scene I.

Outer Hall : East Face of Screen : Column 1.

Outer Hall : East Face of Screen : Scene II.

Outer Hall : East Face of Screen : Scene III.

Outer Hall : West Side of Column 1.

Outer Hall : North West Side of Column 1.

Outer Hall : West Face of Screen : Scene II.

Outer Hall : North West Side of Column 2.

Outer Hall : West Face of Screen : Scene III.

Outer Hall : Entrance : East Face : North Jamb.

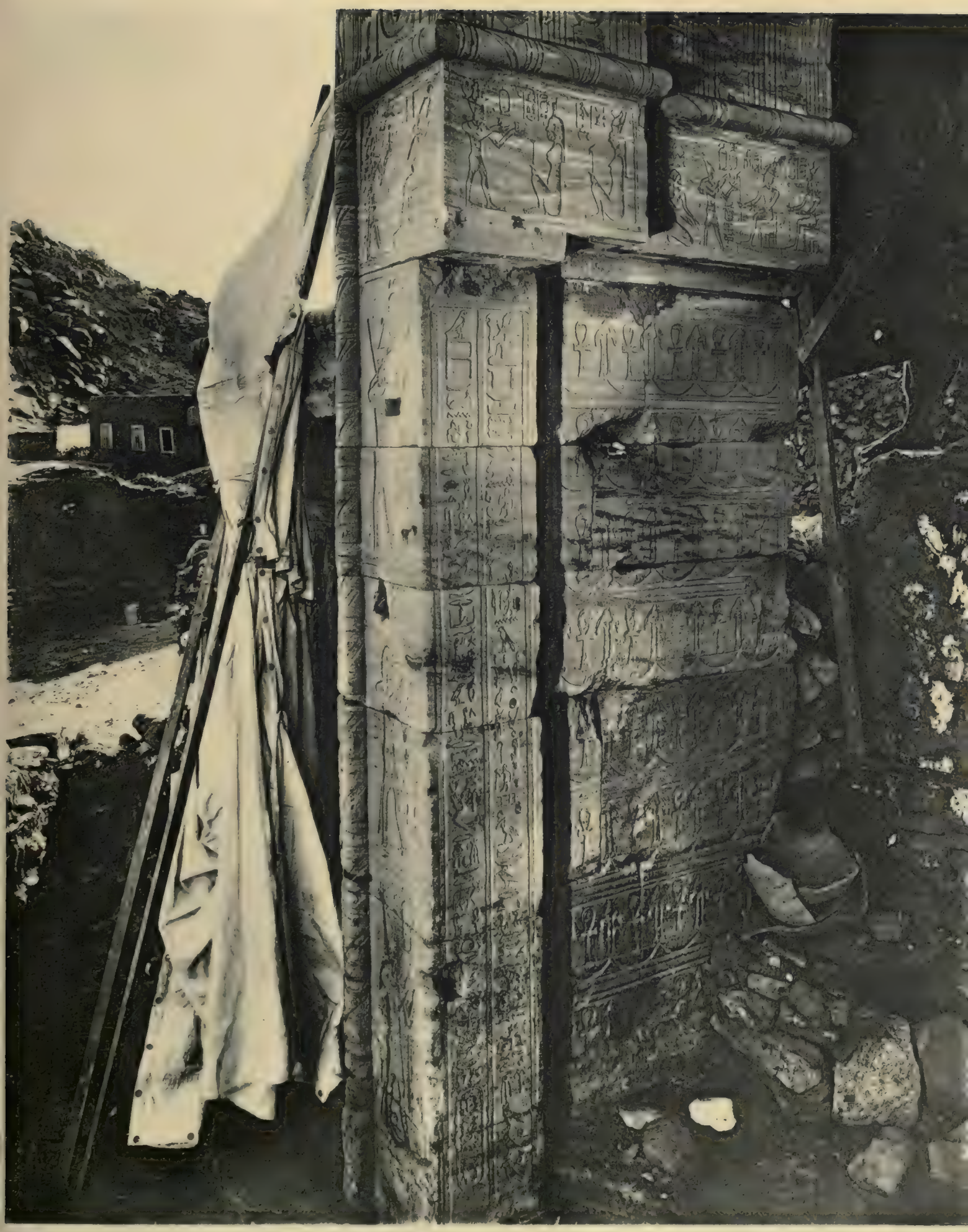
Outer Hall : Entrance : East Face : North Side of North Jamb.

Outer Hall : Entrance : East Face : Thickness of North Jamb and South Side of South Jamb.

Outer Hall : Entrance : Interior North Wall.

Outer Hall : Entrance : East Face : Inscription on Thickness of North Jamb and Decoration of Interior North Wall.

Outer Hall : Entrance : East Face : South Jamb.



Outer Hall : Entrance : East Face : Thickness of South Jamb and Interior South Wall.

1. Outer Hall : West Face : North Jamb of Entrance.

2. Outer Hall : West Face : South Jamb of Entrance.

Outer Hall : Entrance : West Face : North Jamb.

Outer Hall : Entrance : West face : North Side of North Jamb and North West Side of Column 2.

Outer Hall : Entrance : West Face : South Jamb and South West Side of Column 3.

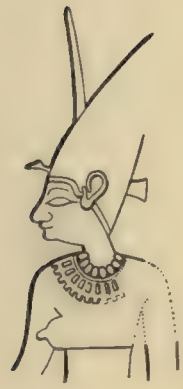
Phototypie Berthaud, Paris

Outer Hall : Entrance : West Face : South Side of South Jamb and South West Side of Column 3.

1

2

3

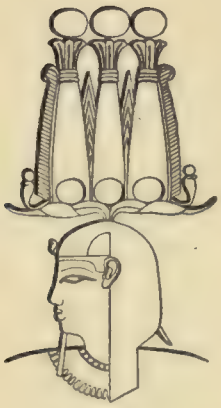


4

5

6

7



8

9

Head-dresses.

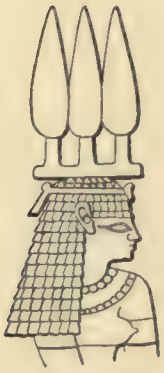
10

11

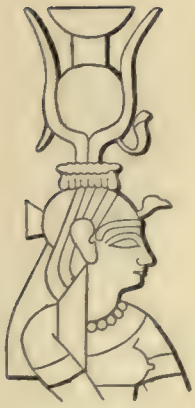
12

13

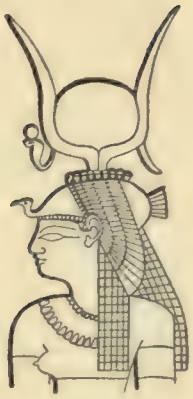
14



15



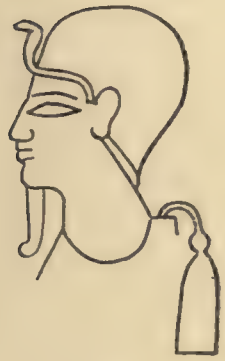
16



17

18

Head-dresses.



19

20

21

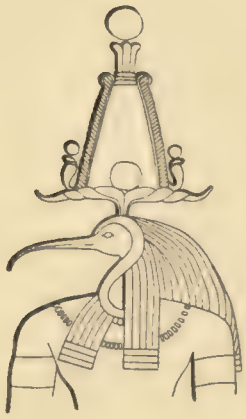
22

23

24

25

26



27

Head-dresses.

PLEASE DO NOT REMOVE
CARDS OR SLIPS FROM THIS POCKET

UNIVERSITY OF TORONTO LIBRARY

DT
73
B5B5

Blackman, Aylward Manley
The temple of Bigeh